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The ART NEWS

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"PORTRAIT OF A BOY"

A. DERAÏN

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 12, 1930

Loan Exhibition of Persian Art For London

**Second International Show Will
Include Both Ancient Art and
Special Group Demonstrating
the Influence of Persia on the
West.**

Definite plans for the Second International Exhibition of Persian Art and Archaeology have recently been announced. The hope of the organizers had been to hold the exhibition in the late summer or early autumn, a time which would have been convenient for museum curators, scholars and collectors, but it was found impossible to do so. It will therefore be opened in Burlington House, London, in January, 1931. Concurrently with the exhibition the International Congress on Persian Art and Archaeology will be held and it is expected that the long awaited *Survey of Persian Art*, to be published by the Oxford Press, will also be ready at that time.

The exhibition will be of a scope and character never before attempted. The cooperation of the Persian Government has been secured and that of the American Society for Persian Art and Archaeology, the British Society for Persian Art and Archaeology, the Deutsche Persische Gesellschaft and the Association Française des Amis de l'Orient.

The history of Persian art from prehistoric times to the present will be covered by characteristic examples of the finest quality which will be gathered from public and private collections in many parts of the world. The exhibition will contain not only many of the most famous masterpieces of Persian art, but there will also be a large number of important objects that have not been published or previously exhibited. By special order of his Majesty, the Shah of Persia, there will be available for the London exhibition anything that may be selected by the committee's representative, from the Royal collection, Imperial Library, National Museum and the great treasures in the mosques of Kum, Ardabil and Imam Reza at Mashad. In addition, many objects discovered by recent expeditions, some of entirely new types, will be shown for the first time.

The number and value of the exhibits will reach imposing proportions. There will be approximately one hundred carpets, more than one thousand textiles, fifteen hundred paintings and drawings, several hundred of the finest book covers, more than a thousand pieces of faience and many hundreds of objects of other classes. There will be a specially rich collection of manuscripts with many famous examples of calligraphy; an unprecedented number of bronzes from Achaemenian and Sasanian times, including important pieces of sculpture. There will be many examples of architectural and ornamental detail including great friezes from Achaemenian times and large stucco friezes from Sasanian and Saljuk palaces. A great number of examples of silver and gold work from Sasanian times have been secured including a unique collection of Saljuk silver. The gold and silver inlay work of the Muhammadan period will be represented by many examples. There will be a full collection of arms and armor, some examples of rare medieval glass and the best procurable examples of wood and lacquer work.

(Continued on page 4)



"PORTRAIT OF A YOUNG LADY WITH A FAN"

Recently acquired by a well known Chicago collector from Scott and Fowles of New York.

By REMBRANDT

REMBRANDT SOLD BY SCOTT & FOWLES

One of the most important paintings which has thus far been sold during the 1930 season is the "Portrait of a Young Lady with a Fan" by Rembrandt, very recently acquired by a well known Chicago collector from Scott and Fowles of New York. The painting is a fine and representative work by the master showing his brilliant brush work in the portrayal of the features and the intricate pattern of the lace collar and cuffs. While the amount paid for the painting has not been given out it is said to be a considerable sum.

The companion piece to this portrait, "A Young Man Rising from a Chair," is in the collection of the late Charles P. Taft, and it is to be regretted that Mr. Taft's death prevented the probable re-union of the pair, for many years separated in different collections. They will meet again, however, in the comprehensive exhibition of Rembrandt's works from American collections to be opened in May at the Detroit Institute of Arts, and arranged by Dr. W. R. Valentiner. During the course of the exhibition the two portraits will hang side by side.

Both paintings are illustrated and recorded in Dr. Von Bode's complete

Textiles, Furniture And Metal Work in First Figdor Sale

By FLORA TURKEL-DEBI

BERLIN.—The first Figdor sale to be held in Vienna in June, under the co-management of Paul Cassirer of Berlin, comprises so many important specimens that adequate description within the brief limitations of a newspaper article is almost impossible. The quality and comprehensiveness of the collection is so exceptional that it is difficult to convey a just idea of its variance and beauty. Indeed, the aggregation as a whole represents the

(Continued on page 5)

work on Rembrandt, Vol. II, Page 82. On pages eight and nine, Dr. Bode says:

"A pair of portraits of a Young Man and a Young Woman, also a married couple in my opinion, have been in the hands of two different owners for some time past. Count Edmond Pourtales of Paris owns the male portrait, 'The Young Man Rising from a Chair' (plate 100) and 'The Young Lady with a Fan' (plate 101), which I pronounce to be the pendant from its similarity in size and conception, is in Lord Leconfield's collection at Petworth."

BENGUIAT SALE TOTALS \$214,887

The sale of the V. and L. Benguiat collection at the American Art Association-Anderson Galleries, Inc., on April 3rd, 4th and 5th, was one of the most successful dispersals of the current season, realizing \$214,887.50 during the course of the three sessions. The final afternoon of the sale, besides attaining a general high average of high prices, established a new American auction record for Italian Renaissance tables when F. W. French and Company paid \$20,000 for a carved walnut refectory table of Florentine, late Renaissance workmanship. This high figure was all the more of a surprise since the table was not illustrated in the catalogue nor especially emphasized in the descriptive matter.

A large number of the other important items in the sale were secured by French and Company, who were probably the most active bidders in the sale. It was they who won, at \$5,300, the famous fragment of a XVth century royal hunting carpet, formerly in the Yerkes collection, while another prize of the dispersal, an Indo-Ispahan floral carpet of about 1600 was acquired by them for \$7,800.

(Continued on page 6)

Bradbury Bequest Among Largest To Boston

**Gift to Museum Estimated At
Several Millions. Two Millions
May Be Spent for New Wing.**

BOSTON.—By the will of Mrs. Harriet J. Bradbury, who died on April 4th at her home, 285 Commonwealth Avenue, leaving an estate estimated at between \$12,000,000 and \$15,000,000, the Massachusetts General Hospital and the Museum of Fine Arts are made residuary legatees, and will probably receive several millions each; the Massachusetts College of Pharmacy \$1,000,000, and the Boston Lying-In Hospital \$200,000, according to the *Boston Evening Transcript*.

Of this, not less than one million—or in the case of the Massachusetts General Hospital not exceeding two millions and a half, and the Museum not exceeding two millions—shall be devoted to the construction respectively of a new building of major importance and a new wing, each of which shall bear the name of her brother, George Robert White.

Mrs. Bradbury was the widow of Frederick Thomas Bradbury, who was associated up to the time of his death with the Potter Drug & Chemical Company, and the sister of George Robert White, who left an estate now valued close to \$6,000,000 to the city of Boston for humanitarian purposes, the income of which is now being used for the establishment of health units. She made her will on January 25th, 1923. Three codicils were added, one on April 9th, 1927, another on December 31, 1928, and the third on February 5th, 1930. The executors named are Charles L. Hamilton of Malden, Charles B. Barnes of Hingham and the First National Bank.

Besides the major bequests in Mrs. Bradbury's will there is provision for \$10,000 to the Boston Bank Officers' Association in memory of her late husband, Frederick Thomas Bradbury. To the Free Hospital for Women in Brookline there is bequeathed all of Mrs. Bradbury's jewelry, which, she directed, shall be sold and the proceeds held as a permanent fund, the income to be used for the general uses of the hospital. To Harvard College are left all her books.

Mrs. Bradbury directed that her stock in the Potter Drug & Chemical Company shall be held by trustees for at least five years, and they are directed to pay the income to the two residuary legatees. These trustees are designated as Charles L. Hamilton, William D. Gooch and Samuel M. Best, who are officials of the Potter Company.

Several provisions are made for friends and also for the faithful employees in Mrs. Bradbury's home and in the Potter Company.

In the case of the Art Museum, and perhaps of the Massachusetts General Hospital the bequests are among the largest ever received. The fact that each of the institutions is given one-half of the residue is of special interest.

In disposing of her property Mrs. Bradbury especially had in mind her late brother for whom these gifts to the Art Museum and the Massachusetts General Hospital are to stand as monuments; and this is equally

(Continued on page 5)



"HOUSES AND TREES"

Recently acquired by the Memorial Gallery, Rochester, New York, from the Reinhardt Galleries.

By VLAMINCK

Loan Exhibition of Persian Art to Be Held in London in January

(Continued from page 3)

The selections will be made by a staff of eminent specialists.

The objects will be arranged in a systematic way so that the development of Persian art will be exhibited with exceptional clearness. The installation is being studied with special care and new and advantageous methods are being devised. The continuity of Persian designs and the use of the same pattern in various materials will form a valuable feature of the exhibition. The Persian skill and taste in modifying a pattern in accordance with the material is one of the primary sources of Persian excellence in art and comparative examples showing this phase have never before been assembled.

A large amount of material will be assembled to show the relation of Persian art to derivative arts in other countries. Certain types of Chinese porcelain, Mughal miniatures, textiles and carpets, Mesopotamian faience, Coptic textiles, Byzantine ceramics and objects of many other classes will be arranged in conjunction with their Persian prototypes. An especial feature will be made of the influence of Persian art on the painting, decorative arts and architecture of Europe and a group of exhibits from the private collections of several famous modern painters will throw a revealing light on Persian influence in contemporary art. In addition the contributions of other countries to the arts

of Persia will be shown by comparative exhibits in all fields.

The material illustrative of modern applications of Persian art to contemporary industrial design will be of particular interest and it is intended to offer various prizes for the best designs applicable to modern industrial art based on the exhibits in the exhibition. A few examples of contemporary Persian art will show to what extent the ancient skill still survives and what hopes for a revival of Persian art are justified.

In addition to the usual period maps, maps are being prepared showing the cross currents of influence, focussing on Persia and the lines on which Persian influences, in turn, expanded throughout the civilized world. Historical tables and charts are also being prepared.

A supplementary part of the exhibition will consist of a section of not less than ten thousand photographs, some in color, including not only architectural and archaeological views in Persia and allied countries, but also additional objects in each class in museums and private collections all over the world. There will be a sales desk for photographs and books. A systematic course of lectures by eminent specialists will be arranged, to be repeated every fortnight during the exhibition.

It is needless to say that an exhibition on such a scale and of such a character will have important consequences. Entirely beyond the obvious value of assembling any varied and comprehensive group of superlative works of art, this exhibition will

render other services. It will show more clearly than ever before the character and evolution of the most vital forms of Near Eastern art and it will demonstrate to what extent the esthetic culture of Europe, from Hellenistic times to the present, has been enriched and renewed from Persian sources and that many important phases of our arts are Near Eastern in origin. There will be exhibited again, what has long been revealed to the wise, that mastery of abstract design belongs to the orient and that the orient, particularly Persia, has much to offer the modern student and designer in the way of instruction and inspiration.

Despite the fact that precious treasures of Persian art exist in various countries, they are so scattered and detached, even in the public collections, that they offer a just and comprehensive picture of Persian art only to the thoroughly prepared expert. These dispersed objects bear almost the same relation to a complete and perfectly integrated collection of Persian art that a box of colors does to a finished picture. New connections and unsuspected values will be revealed even to the expert when a complete range of typical examples is properly assembled.

Although of secondary importance, an exhibition of this kind should also yield certain economic results. To exhibit to designers and students innumerable masterpieces of decorative art, to show them models of supreme craftsmanship in many media and many styles, to assemble so many of the originals on which our modern decorative art is based, is to bring a freshening force into contemporary design, sensibly to improve its quality and to benefit economically every industry to which sound design and attractive appearance are relevant.

METCALFE RUGS AT BROOKLYN MUSEUM

The Metcalfe collection of oriental rugs, whose exhibition at the Brooklyn Museum was scheduled to close in March, is being kept on until the first of May, due to the interest which it has aroused.

Thirty of the pieces were sent to the Long Island University on April 5th, so that Mr. Metcalfe could give a lecture on oriental rugs at the annual faculty tea. The rugs borrowed

for this occasion are now on view again at the Museum. Since the opening of the exhibition the collection has been augmented so that instead of the ninety rugs which were on view originally, there are now one hundred and twenty-four. The two most important additions are a Seljukian rug of the XIVth and one of the XVIIIth century.

There are also five of Mr. Metcalfe's rugs now being used in the section of American rooms. These are all Turkish pieces of the XVIIIth century of the type that was popular in American Colonial times.



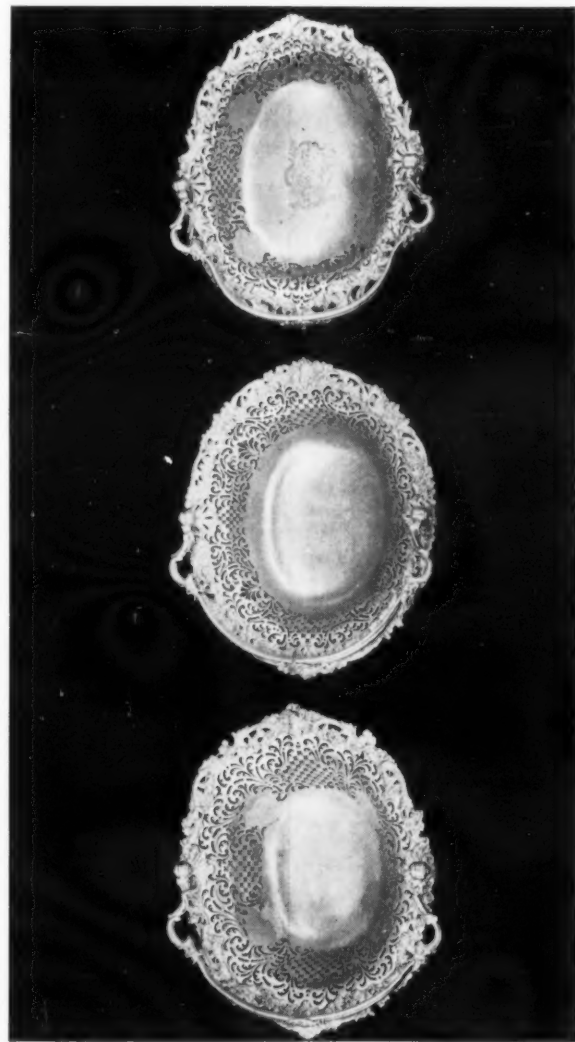
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Textiles, Furniture And Metalwork in First Figdor Sale

(Continued from page 3)

life work of a passionate and discriminating lover of art whose unflagging enthusiasm, connoisseurship and sure taste gave him an outstanding position in the realm of collecting. It is quite obvious that Dr. Figdor was attracted both by the aesthetic beauty and the significance of the objects he bought, as well as by their relation to the history of civilization. He had a flair for tracking down exceptional pieces and his collection contains many things which have never before been systematically brought together. Despite the diversity of the material as a whole, the art objects of the different sections of this collection give a record of national and historical developments.

The eight hundred items which will be dispersed at the first Figdor sale in Vienna include the textiles, furniture, and metal work in silver, copper, lead and tin. The textiles fall into four different categories: tapestries, oriental carpets, silks, embroideries and laces. The majority of the tapestries date from the Gothic period and, with the exception of two large Flemish XVth century pieces, are of German and Swiss provenance. Notable among the oriental carpets is a Persian garden rug of the XVIth century, which is the oldest and most precious example of this rare type. An Isfahan carpet with gold and silver threads comes from the workshops of Shah Abbas the Great, while other interesting silk specimens represent the finest craftsmanship of the early XVIIIth century. Among the silks are to be found multi-colored Venetian velvets of the late Gothic period. The embroideries and laces include many interesting and exceptional pieces.

The furniture is also of unusual importance. There are three hundred items in this group alone, which is made up for the most part of Gothic chests, tables, stools and benches of Austrian and German provenance. In the comparatively small group of Spanish, French and Italian examples, a Florentine chair of about 1480 with the coat of arms of the Strozzi family, is of the greatest rarity. Also remarkable is an X-shaped chair with carved back, a XVth century example from upper Italy, similar in form to the abbott's chair in Glastonbury, Somersetshire. German furniture of the Renaissance and later periods also includes pieces of exceptional workmanship.

The objects in tin number Renaissance jugs with rich relief work and two late Gothic tankards with incised figures of saints.



"THE BLOND MODEL"

By DERAINE

Included in the artist's recent exhibition at the Knoedler Galleries and purchased by Josef Stransky for his private collection.

Millions for Boston In Bradbury Gift To Museum

(Continued from page 3)

true in the case of the College of Pharmacy.

The clause describing the gift to the Museum is as follows:

"One-half of all the rest and residue of my property of every nature I give to the Museum of Fine Arts in Boston, of which my late brother, George Robert White, was for many years a trustee, an amount thereof not less than \$1,000,000 and not exceeding \$2,000,000 to be used for the construction of a new wing to be called the George Robert White Wing in his memory, whenever in the dis-

cretion of the trustees the growth of the Museum shall call for further expansion; the remainder of said one-half of the rest and residue or all of it not so used for construction, to be held as a permanent fund, of which only the income shall be used, the same to be applied, first, to the special attention and care and repair (which only skilled workmen can give) of the old English and the old French rooms which I have lately given to the Museum and all other objects of art which shall have come from my brother or myself; second, to the acquisition from time to time of such further objects of art, furniture, pictures or other items of especial appropriateness as will tend to make these rooms complete and perfect types respectively of the English and French art of their times; the remainder of said income to be used for the general purpose of the Museum."

BROOKLYN ACQUIRES BATIKS

The Brooklyn Museum can now claim ownership of the finest collection of Javanese batiks in this country. They are now on view in the large exhibition of art of the Dutch East Indies. The collection was made by Mr. Tassilo Adam, Associate Curator in charge of oriental art, who lived in Java for many years, during which he spent a great deal of time in the courts of the Sultans. It was from the Sultans themselves that he acquired most of the finest pieces.

The collection of batiks numbers sixteen pieces, the most important of which is a three-piece dodot presented to him by the present Sultan of Djokjakarta. The batiks as ordinarily worn in Java consist of one piece, so that a garment of three widths of cotton, all of the same design, is a remarkable object. This piece was worn by the third Sultan of Mataram about 1780. Three pieces of the same pattern were made at the time but this is the only one which is in three widths of cotton. The other pieces are still in the Sultan's palace.

Another important example is a sarong, the cloth worn around the lower part of the body, with the pattern of the Sultan of Djokjakarta. A piece with a broken checker-board pattern, which is a design quite contrary to Javanese usage, is, therefore, considered a rather humorous departure from convention. It was designed for the exclusive use of the court jesters. The third piece is a large batik with a green field in the center, probably the result of Moslem influence, as it may have been made for a pilgrim who went to Mecca and ordered this piece made after his return. This use of the green field is

"EXPERT" ARRESTED ON FRAUD CHARGE

LILLE.—An alleged audacious attempt to foist upon British, Dutch, Belgian, and French art collectors spurious works purporting to be by old masters is being investigated by the judicial authorities here, according to a London *Daily Mail* correspondent.

The alleged fraud was revealed by the discovery that a canvas purporting to be by Franz Hals was bogus. Five people, including a self-styled art expert, were trying to sell it to a group of British art lovers.

The so-called expert, a former fur dealer named Agre, who is under arrest on a charge of swindling, is accused of having procured this painting and a dozen others from copyists in Paris, Brussels and elsewhere. Agre, it is alleged, tried to persuade two people with country mansions to hang the supposed Franz Hals in their private galleries so that buyers could see it in suitable surroundings. They refused to enter into the conspiracy.

Soon afterwards a Lille manufacturer who bought fourteen canvases for £1,000 had them examined. When informed that they were false he complained to the police and Agre was arrested.

It is believed that the Franz Hals case is likely to be followed by the discovery of other spurious works attributed to old masters, notably spurious Rembrandt and Velasquez paintings.

very similar to the same idea used in Mosque prayer rugs which are the only Mohammedan prayer rugs that have the green field.

Other items of this important accession are gold cloth from Bali; slendangs and head cloths from Sumatra and three tie-dyed weavings from Sumatra.

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V. and L. Benguiat Sale at American-Anderson Galleries Totals \$214,887

(Continued from page 3)

Other rare carpets purchased by French and Company include an early XVIIth century Persian specimen with floral design and a XVIth century Isfahan, each of which sold for \$3,000.

This same firm bought several of the finest tapestries in the collection, among them three Brussels Renaissance hunting tapestries from the same set, which fetched \$3,700, \$3,900, and \$4,000 respectively. Another Brussels Renaissance tapestry, having as subject the "Meeting of Sophonisba and Massinissa" fell to French and Company's bid of \$3,700, while they also secured at \$1,100 one of the two XVth century weaves in the sale, a Gothic millefleurs animal hanging of Franco-Flemish provenance.

In addition to the important refectory table mentioned above, French and Company made several other interesting purchases in the group of furniture. For a pair of Umbrian XVIth century walnut armchairs, upholstered in Brussels tapestry, they gave \$2,500; for a Florentine certolina inlaid cassone, \$3,600, and for a Tuscan XVIth century walnut refectory table, \$3,000. Among the textiles, a Renaissance rose-crimson velvet hanging woven in Genoa in the XVIth century, fell to their bid of \$1,600.

The highest price for any of the rugs in the collection was the \$13,000 paid by J. W. Carlton for an Isfahan palace carpet, woven in Eastern Persia in the late XVIth century, which measured fifteen and a half feet by six feet ten. Other buyers of the rare carpets in the sale included J. W. Spencer, who gave \$2,400 for a Polonaise silk carpet circa 1600; J. W. Stanton who purchased an Indo-Isfahan XVIIth century floral rug for \$2,500; and G. W. Hill who secured an Oushak medallion carpet, also of the XVIIth century, for \$2,100. A second Oushak of the same period and general type was bought by J. W. Carlton for \$2,900.

Some high figures were obtained for various of the antique textiles and hangings in the sale. Albert R. Louis gave \$1,600 apiece for two gold-embroidered and needlepointed crimson velvet dalmatics, of Spanish workmanship, circa 1600. O. Stevens paid the same figure for a Gothic emerald green ferromerie velvet runner, Italian of the XVth century. The finest of the Gothic specimens, a Botticelli green cisele velvet and needlepointed chasuble, went to E.

J. Lownes for \$2,300, while a Venetian XVth century hanging in drap d'or boucle velvet, fell to Mr. O. Stevens' bid of \$1,800. The highest price in this group was attained by an indigo blue velvet coverlet, Italian of the XVIth century, which was purchased by W. W. Seaman, agent, for \$3,300. Two Italian velvet baldachinos, one circa 1800, the other dating from about 1700, and both richly embroidered, were purchased by J. W. Spencer for \$2,400 and \$1,800 respectively. For a silk woven armorial hanging, Spanish, XVIth century, A. Rudert, agent, gave \$2,800.

In addition to the tapestries purchased by French and Company, two late XVIth century Brussels Renaissance hunting tapestries were secured by J. W. Carlton for \$6,200, and \$3,200 apiece; a weave depicting the meeting of Cyrus and Croesus, also Brussels of the XVIth century, was sold to M. J. Kaufman for \$8,500 and a French Gothic millefleurs animal tapestry went to A. Linah, agent, for \$1,100.

In the second session of the sale Mrs. G. F. Butterworth gave \$2,800 for a Florentine XVIth century carved walnut center table, while in the last session two pairs of matching Florentine Renaissance armchairs, covered in needlepoint, were bought by J. T. Julius for \$2,000. A Brussels tapestry and carved walnut armchair, Tuscan of the XVIth century, went to W. H. Russell for \$1,025.

Almost all of the high prices of the sale were attained in the last session. We print below a list of prices and purchasers on all the more important items in the dispersal:

- 148—Three crimson velvet hangings, Genoese, XVIth century; French and Company\$525
- 170—Carved walnut octagonal table, Florentine, XVIth century; French and Company\$540
- 205—Six carved beechwood monastery chairs, Tuscan, XVIth century; French and Company\$510
- 226—Carved walnut cassapanca, Tuscan, XVIth century; C. Dugas\$900
- 383—Ruby velvet coverlet, Genoese, XVIth century; Charles of London\$550
- 384—Crimson velvet coverlet, Genoese, XVIth century; Charles of London\$530
- 389—Pair drap d'argent applique embroidery and crimson silk damask hangings, Spanish or Portuguese, XVIth century; E. Colson\$500
- 435—Tuscan Renaissance carved walnut credenza, XVIth century; French and Company\$1,150
- 441—Carved walnut center table, Florentine, XVIth century; Mrs. G. F. Butterworth\$2,800

- 485—Gothic emerald-green ferromerie velvet runner, Italian, XVth century; O. Stevens\$1,600
- 505—Gold-embroidered and needlepointed crimson velvet dalmatic, Spanish, circa 1600; Albert R. Louis\$1,600
- 506—Gold-embroidered and needlepointed crimson velvet dalmatic, Spanish, circa 1600; Albert R. Louis\$1,600
- 507—Gothic Botticelli-green cisele velvet and gold needlepointed chasuble, circa 1500; Mrs. E. J. Lownes\$2,300
- 512—Gothic drap d'or boucle crimson velvet hanging, Venetian, late XVth century; O. Stevens\$1,800
- 525—Renaissance rose-crimson velvet hanging, Genoese, XVIth century; French and Company\$1,600
- 526—Indigo-blue velvet coverlet, Italian, XVIth century; W. W. Seaman, agent\$3,300
- 527—Gold-embroidered Botticelli-green baldachino, Italian, circa 1800; J. W. Spencer\$2,400
- 528—Papal silver-embroidered amethyst velvet baldachino, Italian, circa 1700; J. W. Spencer\$1,800
- 529—Silk-woven armorial hanging, Spanish, XVIth century; A. Rudert, agent\$2,800
- 533—Pair Florentine Renaissance carved walnut and needlepoint state chairs; J. T. Julius\$1,000
- 534—Pair Florentine Renaissance carved walnut and needlepoint state chairs; J. T. Julius\$1,000
- 541—Brussels tapestry and carved walnut armchair, Tuscan, XVIth century; W. H. Russell\$1,025
- 544—Pair Brussels tapestry and walnut armchairs, Umbrian, XVIth century; French and Company\$2,000
- 545—Carved walnut refectory table, Florentine, late Renaissance period; French and Company (Record Price)\$20,000
- 558—Walnut refectory table, Tuscan, XVIth century; French and Company\$3,000
- 564—Florentine certolina-inlaid and paneled cassone; French and Company\$3,600
- 584—Isfahan rug, late XVIth century, 8 feet 1 inch x 4 feet 2 inches; J. W. Spencer\$3,000
- 585—The Yerkes fragment of a royal Persian hunting carpet, XVIth century; 6 feet 4 inches x 2 feet 8 inches; French and Company\$5,300
- 586—"Polonaise" silk carpet, Persian, circa 1600, 6 feet 6 inches x 4 feet 8 inches; J. W. Spencer\$2,400
- 587—Indo-Isfahan floral rug, XVIth century, 6 feet 3 inches x 4 feet 8 inches; J. W. Stanton\$2,500
- 589—Oushak medallion carpet, XVIth century, 14 feet 7 inches x 8 feet 7 inches; G. W. Hill\$2,100
- 593—Isfahan carpet, Eastern Persia, XVIth century, 11 feet 8 inches x 10 feet 9 inches; French and Company\$3,000
- 594—Oushak medallion carpet, XVIth century, 16 feet 9 inches x 6 feet 10 inches; J. H. Carlton\$2,900
- 595—Persian floral carpet, early XVIth century, 19 feet 2 inches x 6 feet 10 inches; French and Company\$3,000
- 596—Isfahan palace carpet, Eastern Persia, late XVIth century, 15 feet 6 inches x 6 feet 10 inches; J. W. Carlton\$13,000
- 597—Indo-Isfahan floral carpet, circa 1600, 15 feet 6 inches x 6 feet 5 inches; French and Company\$7,800
- 599—French Gothic millefleurs animal tapestry panel, XVIth century, 2 feet 6 inches x 4 feet 10 inches; A. Linah, agent\$1,100
- 600—Franco-Flemish Gothic millefleurs animal tapestry, XVIth century, 4 feet

- 6 inches x 4 feet 8 inches; French and Company\$1,100
- 601—Brussels Renaissance hunting tapestry, late XVIth century, 11 feet 2 inches x 6 feet 6 inches; J. W. Carlton\$3,200
- 602—Brussels Renaissance tapestry, XVIth century, "Meeting of Sophonisba and Massinissa," 11 feet 3 inches x 8 feet 4 inches; French and Company\$3,700
- 603—Brussels Renaissance hunting tapestry, late XVIth century, 10 feet 9 inches x 14 feet 10 inches; J. W. Carlton\$6,200
- 603A—Similar tapestry of same set as No. 603; French and Company\$3,700
- 603B—Similar tapestry of same set as No. 603; French and Company\$3,900
- 603C—Similar tapestry of same set as No. 603; French and Company\$4,000
- 604—Brussels Renaissance tapestry, XVIth century, "The Meeting of Cyrus and Croesus," 11 feet 2 inches x 12 feet 11 inches; M. J. Kaufman\$8,500

485 POUNDS FOR SILVER PORRINGER

LONDON.—Among the old English silver sold at Messrs. Puttick and Simpson's on Thursday, March 20th, a James II porringer and cover engraved, and with scroll handles, 1683, 20½ oz., the property of the Rev. C. M. Black, of The Common, Tunbridge Wells, was sold at 330s. per oz.—£485 18s. 6d. (Schwersee).



Portrait of Helen Wills by Sidney E. Dickinson

EXHIBITION BY HELEN WILLS

Miss Helen Wills, world-renowned tennis champion, noted also for her interest in art, has arranged to give a guest exhibition of her drawings at these galleries

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Two Firms Combine To Sell Viennese Collection in Berlin

By FLORA TURKEL-DEBI

BERLIN.—Further details have now been secured concerning the auction of a Viennese collection, which, as was announced in THE ART NEWS of March 29th, will take place in Berlin on May 12th, under the combined auspices of Ball and Graupe and C. G. Boerner. The mediaeval paintings and sculptures, which make up the first section of the sale, will be dispersed by Messrs. Ball & Graupe. The drawings of the second part of the sale will be sold jointly by C. G. Boerner of Leipzig and Paul Graupe of Berlin.

Though the collection is not large numerically it includes several very distinguished works, among them a triptych by an Antwerp master of about 1510, representing a Holy Family with St. Catherine and St. Barbara. The paintings on the exterior of the shutter are by Bartel Bruyn. A "Congregation of Saints," by Durer's pupil, Hans Springinklee, is the only known painting by a master whose place in art is due almost entirely to his graphic works. The Master of the Life of Mary is represented by a "Last Judgment," in which tenderness and naïveté of inspiration are enhanced by subtlety of execution and charming color scheme. This example may indeed be regarded as a very fine example of early Cologne art. An exquisite little Aelbert Bouts represents the Virgin and Child with St. Anne before a minutely painted wall of pink bricks, on which two peacocks are sitting. Mary's red mantle and Anne's dark cloak are finely contrasted with the delicately executed background, while two slender trees on either side of the group add great charm to the composition.

Among the sculptures, a French alabaster "Madonna and Child," from the XIVth century, is perhaps the most remarkable specimen. This group in its combination of dignity and grace is reminiscent of works by Pisano. Also of French origin is a "Christ Crucified" dating from the XIIIth century and carved from wood. The Saviour's deep torments of soul and body are revealed in the expressively modeled features of this sculpture. A German XVth century figure of St. Sebastian in carved and polychromed wood, is of excellent workmanship. The perfect intonation of late XIVth century art is found in the graceful swing of the Virgin's body in a sandstone "Madonna and Child" of Austrian provenance.

The collection also includes a number of mediaeval illuminations, of characteristically beautiful color. The most interesting item among them is a little "St. Jerome" by Cosimo Tura, coming from the Beckerath collection. There is great pathos and expressiveness in the figure of the saint kneeling with a stone in his hand in a landscape of terraced and cubiform mountains.

The drawings which are included in this collection were the owner's special hobby and he succeeded in securing several exquisite specimens. Italian art is represented by a large sheet by Ghirlandajo, depicting the head of a man on red background, as well as by the figure of a Saint by Perugino and a "St. Jerome" by Pinturicchio. A double sheet by Filippino Lippi is also of great beauty. However, the most precious item in this group is a silverpoint drawing by Raphael which has been treated in the publications concerned with his work.

German art is also included in several outstanding specimens. The head of a monk by Holbein the Elder, two drawings by Huber, a landscape dating from Cranach's early period, a portrait in pen and ink by Urs Graf, an "Adoration" by Schaufelein and a landscape by Manuel Deutsch are items deserving especial emphasis.

The figure of an Apostle drawn by an artist who belongs within Jan van Eyck's artistic sphere illustrates the early art of the Netherlands. A double-sided sheet by an artist stylistically related to Van der Goes should also attract attention. Of the later Dutch masters, there is a drawing by Rembrandt which is eloquently expressive of the grandeur and force of his delineations, while the XVIIth century artists are present in many interesting specimens.

YOUNG PAINTERS AT MODERN MUSEUM

The Museum of Modern Art, 730 Fifth Avenue, opened its fifth exhibition to the public on April 12th. The showing includes painting and sculpture by forty-six artists under thirty-five years of age, together with the first exhibition of the early work of Charles Burchfield. The invitation opening to members and friends of the Museum was held on April 11th.

The forty-six under thirty-five exhibition is an experiment which it is hoped will demonstrate the extraordinary variety and vitality of the younger generation. Several nationalities and many races will be represented. Among the exhibitors are French, Hawaiian, Russian, German, English, Swiss, Spanish, Rumanian, Italian, as well as American artists. Among the last are included Mexicans and American Indians.

Several hundreds of worthy younger painters and sculptors have been necessarily omitted, including many who are unquestionably better known than some of those in the exhibition. They may expect to be included in future exhibitions, since the Museum hopes to repeat the "Under Thirty-five" exhibition in future years, providing it meets with success this year. Part of the program of the exhibition is to show the work of some artists who are practically unknown in New York as well as those who have won an established reputation.

No particular school or phase of contemporary painting is especially favored since it is found that younger artists are moving in amazingly varied directions. Among the painters are: A. Everett Austin, Jr., of Hartford, Connecticut; Peggy Bacon of New York; Jane Berlandina of New York; Virginia Berresford of Brooklyn; Edward Biberman of New York; Peter Blume of New York; Francisco Borès, a Spaniard living in Paris; Alexander Brook of New York; Jean Charlot of Mexico; Emile Compard of Paris; Miguel Covarrubias of New York; James E. Davis of New York; Sami Doi of Hawaii; Elsie Driggs of New York; Paul Gaulois of New York; Charles Goeller of New York; Archele Gorki of New York; Stefan Hirsch of Brooklyn; Charles Lapique of Paris; Luigi Lucioni of New York; Eugene MacCowan of Paris; Reginald Marsh of New York; Herbert Morgan of New York; Marjorie Phillips of Washington; Joseph Pollet of New York; Walter Schöttler of Schwerte, Germany; William Schulhoff of Philadelphia; Ben Shahn of New York; Paul Tchelichev, a Russian living in Paris; Kostia Terechkovitch, a Russian living in Paris; Franklin Chennault Watkins of Philadelphia; and three Indians—Hokeah, a Kiowa Indian of Oklahoma; Oqwa Pi (Red Cloud), and Awa Tsireh, both Pueblo Indians.

Among the sculptors are: Ahron Ben-Shmuel of New York; Gladys Caldwell of Denver; Harold Cash of Chattanooga, Tennessee; Fides Elizondo of Mexico City; Duncan Ferguson of New York; Mitchell Fields of New York; John B. Flanagan of New York; Vincent Glinksky of New York; Ruth Jonas of Brooklyn; Reuben Nakian of New York; Isamu Noguchi of New York; Concetta Scaravaglione of New York; and Ann Weaver of Selma, Alabama.

The special exhibition of early watercolors by Charles Burchfield is proving of great interest. Before the War, at the age of twenty-three and while he was still ignorant of modern

Antique League Elects Officers For 1930-1931

The Antique and Decorative Arts League, now in its fifth year, elected officers for 1930-1931 at the monthly meeting on Tuesday evening, April 8th. At the same time reports of the various League activities were presented and it was shown that the membership and influence of the League had been greatly extended during the past year.

It has been especially active in Washington with regard to the proposed tariff schedules and the defeat of measures unfavorable to the best interests of collectors and dealers in art and antiques has been very largely due to the League.

Officers of the League, elected for the coming year, are as follows: President, H. F. Dawson; first vice-president, Edward I. Farmer; second vice-president, Robert Samuels; third vice-president, P. Jackson Higgs; secretary, Edward Munves; treasurer, James Robinson.

Chairman of the executive committee, Felix Wildenstein; vice-chairman, Walter L. Ehrlich; members, Edmond C. Bonaventure, C. R. Henschel, Francis H. Lenygon, James P. Montllor, Edward P. O'Reilly and Eugene J. Orsenigo.

Mr. W. Frank Purdy, whose work as Executive Secretary of the League has greatly forwarded its interests, will continue in office. Additional space, which will provide a conference room in addition to the general offices, has been secured in the building at 598 Madison Avenue where the offices are located at present.

ARCHITECTURE IN BROOKLYN SHOW

An exhibition which is both artistic and utilitarian in interest is being arranged at the Brooklyn Museum to open on Monday, April 21st. This is a large collection of plans, photographs and casts of buildings of the projects developed in the School of Architecture of the Academy of Fine Arts in Vienna headed by Prof. Peter Behrens. The exhibits will include the modern approach to buildings of all uses including factories, hotels and residences, but it is expected to be of particular interest at this time because of the attention which is paid to housing projects designed to make possible modern homes at low rents.

movements, Burchfield produced expressionist work of remarkable originality and very different from his more recent and better known realistic manner.

The Museum's fourth exhibition of paintings by Max Weber and Paul Klee and sculpture by Maillol and Lehmbruck aroused considerable interest and controversy. Over 15,000 people attended during the three weeks. Of this number only 530 came in the evening. The public is urged to attend the galleries in the evening when they are least crowded so that the Museum may continue to avoid charging admission (as was necessary during the third exhibition). The Museum is open without charge week days from 10 A. M. to 6 P. M. and Sundays from 2 to 6 P. M., evenings from 8 to 10 P. M. excepting Saturday and Sunday.

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MICHELANGELO'S PIETA TO BE MOVED

LONDON.—The story of Michael Angelo's life and work is among the most tragic in the history of art, and anything that adds to it is of the deepest interest, writes the art critic of the *Morning Post*. Consequently, it is of much importance to learn that the marvelous Pietà, so long hidden in the gloom behind the high altar of the Cathedral, Florence, is to be removed and placed on the great sculptor's tomb in Santa Croce, for which it was originally conceived, under the influence of his friend, Vittoria Colonna. To her he offered a sketch of the projected monument, drawn by his left hand—he always reserved the right for cutting the marble.

After considerable delay, caused by official commissions and ill-health, he began work on the Pietà, and, in striving for perfection by repeated retouching, he unfortunately found the flaw in the marble, to which Vasari refers. Michael Angelo was in despair. He must destroy the part affected, but other pieces fell away and in a passion he began to break up the group and would have destroyed it altogether but for the intervention of his friend Antonio.

The fragments of the monument, however, were happily not lost, and by and by a young Florentine sculptor, Tiberio Calcagni, reconstructed the group, and after it had passed through many vicissitudes, he himself found the Pietà relegated to the gloom of the great Cathedral.



"PORTRAIT OF A LADY"

By ANTONIS MOR

Included in the sale of paintings dating from the XVIth to XVIIIth centuries, to be held at Wertheim's, Berlin, on April 30th.

Record Price of £29 An Ounce Given for James II Monteith

LONDON.—To the amazement of all present at Christie's on March 19th, a silver James II Monteith, 1687, caused the competition to reach £29 an ounce, according to A. C. R. Carter in *The Daily Telegraph*. As this cooling vessel weighed 37¼ oz, the winners, Messrs. Mallett, have to pay £1,080 5s for the trophy.

Much more has been given "per ounce" for old silver, but this price is an auction maximum for a Monteith. It derives its name from a quaint Scottish gallant, dubbed Monsieur Montegh, who used to wear his cloak notched with half-circles at the end. A Monteith, which was invented by a smith in 1683, is notched at the brim to allow drinking glasses to be held by their feet, so that their bodies hang in cold water.

The collection in which this appeared was formed by the late Gerard Craig Sellar, of Ardnornish, Argyllshire, and a well known expert said to me after the sale that he reckoned that the property must have brought quite fifty per cent. profit. He knew, for example, that this Monteith had cost £500, and that a private collector owned the fellow to it for which he had given only £300 not long ago. The example sold in the recent auction is 11½ inches across, and has the maker's monogram J A.

Following the three great loan exhibitions of old silver last year there was a boom in porringers, and Messrs. Mallett gave 400s an ounce—£568 for one dated 1686, maker's mark T K, engraved with the arms of Leveson, of

LONDON MUSEUM GETS ALTARPIECE

LONDON.—A magnificent portable altarpiece of iron, damascened with gold and set with painted glass panels, has just been acquired for the Victoria and Albert Museum, South Kensington, according to the *Morning Post*.

It is a product of the Milanese school, dating from the second half of the XVIth century, and is set in an XVIIIth century wooden case with velvet lining, perhaps from the original case, embroidered with the arms of Delgado and the date 1574.

Wolverhampton. Richard Leveson was groom of the bedchamber to James II. The same firm won a Charles II tankard, 1683, decorated in the Chinese taste, at 320s—£598 8s—and my expert friend calculated that this showed an 80 per cent. profit.

Even a 1718 plain sugar-basin yielded £81 (Willson) at 450s and a William and Mary mug, 1689, £69 (Mallett) at 200s; a Charles II octagonal casket, 1683, another vessel in the Chinese taste, bringing £538 2s 6d at 250s (Willson). A set of three cups and covers by Anthony Nelme, 1712 and 1715, weighing 165½ oz, also showed a profit by realising £1,199 17s 6d at 145s (S. J. Phillips), and a pair of ewers by Thomas Williamson, Dublin, 1741, fetched £505 6s 3d at 105s (Permain).

Altogether the day's sale produced £13,000, and before the Craig Sellar collection was reached the Granville Farquhar old silver was sold. This included a George II silver-gilt toilet service engraved with the arms of Beaufort, and Mr. J. R. Thomas made the high bid of £3,700 for it. The weight of silver was estimated at nearly 498 oz.

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Pennsylvania Museum Excavators Make Further Discoveries at Ur

PHILADELPHIA.—The remains of a wall twenty feet high and eighty feet in width, which once encircled the ancient city of Ur of the Chaldees, has been traced for a length of two and a half miles, according to a report just received from C. Leonard Woolley, director of the Joint Archaeological Expedition of the University of Pennsylvania Museum and the British Museum to Mesopotamia.

"The walls of Ur," states Mr. Woolley, "serve to remind us of the great wall the Romans built across Great Britain. The walls of Ur, however, were of more perishable material and have had to withstand for twice as long the violence of man and the slow but sure process of decay. Little is left of them, but enough to enable us to picture something of what they were like four thousand years ago."

"The base of the wall is a rampart of mud brick, along the top of which ran a burnt-brick wall; it was built by King Ur-Engur in about 2300 B.C. The rampart is an amazing structure. It was about twenty-six feet high and its width varied from seventy to over ninety feet. The back of the rampart was mostly hidden by the terrace on which the town stood and for which it acted as a retaining-wall. Its front sloped sharply downwards and for much of its length was washed by the waters of a wide canal."

"One of the most surprising discoveries we have made is that the Ur of 2500 B.C. was a city of waters. We found that it was almost entirely

surrounded by water; the Euphrates ran to the west of it, canals along its north and eastern ends, and to all appearances a canal was dug right through the middle of the town close to the limits of the Sacred Area."

"At the north end of this canal was a large harbor enclosed by long walled moles thrown out from the main line of the defences, while on the southwest a second and smaller harbor lay right inside the town wall, just under the high mound on whose top we excavated four years ago the private houses of Abraham's time."

"Our excavation work has brought to light no less than four temples. Two of these are late, the work of Nebuchadnezzar and Habonidus respectively, but two bear the dedication of Rim-Sin of Larsa, who, in view of the fact that he was defeated in his old age by Hammurabi of Babylon, can be reckoned Abraham's contemporary. The earlier temples, one for En-ki the Water-god, and the other to Ningishzida the brother of Adonis or Tammuz, were built in 1990 and 1985 B.C. The excavation of two of the temples is still in progress, and under one of the Rim-Sin buildings we are finding ruins of an earlier date which include brick columns, a new and most interesting feature in Sumerian architecture of the Third Dynasty."

"Hitherto only one instance has been known of the use of the brick column in classical Sumerian architecture and even of that the character has been disputed. Now we have an example, well preserved and unmistakable, belonging to the best period, a very great gain for the history of third millenium art."



"DUCHESS DE CHATEAUROUX"

By JEAN MARC NATTIER

Courtesy of the Metropolitan Galleries, 578 Madison Avenue, New York City.

Montross to Open New Gallery at 785 Fifth Avenue

Mr. N. E. Montross announces that he will open his new gallery at 785 Fifth Avenue on Monday, April 21st. The opening exhibition will be a group of paintings by Agnes Potter van Ryn, to continue from the 21st through May 3rd. The former address of the Montross Galleries was 26 East 56th Street.

PRE-COLOMBIAN ART SOLD IN PARIS

PARIS.—Many collectors of objects of pre-Colombian art, and these are rapidly growing in numbers, were gathered at the Hotel Drouot on March 24th for a sale of such objects which belonged to the late Dr. L. Capitan. A carved stone statue attained 11,000 francs; an alabaster mask, 17,150 francs; an obsidian amulet, 300 francs; a green porphyry oval block, 7,800 francs; a flint knife, 7,100 francs. The five pieces are of Mexican origin.

At the second session of this sale on March 25th, 1,000 francs was obtained for a Peruvian anthropomorphic vase in brick pottery; 4,600 francs for a shaped bowl in carved wood, also from Peru. A Mexican legal manuscript on agave paper, dated 1534, brought 12,500 francs; a square of pre-Colombian Peruvian tapestry, 2,000 francs, and a goblet of the period of the Spanish conquest, 4,000 francs.

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Knoedler Galleries

A rotating print exhibition in which only a few of those listed in the catalog are shown at any one time is now in progress at the Knoedler Galleries. The general subject is landscape and French, English, American, Dutch and German etchers are represented. As a catalogue of the exhibition the Galleries' *Bulletin* reproduces most of the prints and quotes authorities, ancient and modern, in description of them or of their makers. Literature as well as art is represented and the editors of the *Bulletin* have reprinted both prose and poetry in exposition of the mood or subject of the prints.

In the present exhibition almost all of the etchings and engravings date from before the beginning of the XXth century and are by famous masters. They are therefore familiar, at least through reproduction, although there are a number of rarities among them. Claude Lorrain, Callot, Corot, Millet, Daubigny, Lepere, Turner, David Lucas, Palmer, Both, Rembrandt, Ruysdael, Hirschvogel and Lautensack are all represented.

One of the most charming groups is the series of engravings after Constable by David Lucas. Fifteen of his mezzotints are listed and these are broad and powerful in their treatment, excellent reflections of the superb quality of Constable's paintings. Among the unusual items are several rare states of etchings by Rembrandt and Ruysdael and the first state of Daubigny's "Shepherd and Shepherdess."

ARNOLD GENTHE
American-Anderson Galleries

Photographs of Greece and Rhodes by Arnold Genthe, a series of fifty pictures, are on exhibition at the American-Anderson Galleries. The exhibition emphasizes the fact that the medium in which an artist works or the technique which he employs are of comparatively minor importance. Mr. Genthe, with a camera, has been more successful in the creation of pictures which are not just representational anecdotes, than have many men who work in the venerated medium of paint. The extent of his success would be even more fully illustrated if the pictures in the other exhibition rooms on the top floor of the gallery were of a higher order, for it would be small compliment to the photographs to say that they were more interesting than the neighboring paintings.

Genthe uses the camera to record the facts which his mind conceives—the values of lights and shadows, the texture of old walls, the monumental quality of a landscape. He is a shrewd observer of character, whether of men or things, and has an uncanny skill in its exposition. He seems always to choose the angle and lighting which will most perfectly express the mind behind a face, the architecture of a building or the thing which makes a hillside beautiful.

There have been complaints that his was not a pure photographic technique, whatever that may be; it has been said, also, that his pictures were "only photographs" and therefore inconsiderable. The first cannot matter greatly for in any art the result alone is important and the means by which it was achieved have only historical or scientific interest. To the second the pictures themselves are the final answer and one has but to compare them with the work of artists in other media.

In the series of photographs in this exhibition the emphasis is almost entirely on architecture and landscape. There are a few portraits and one superb "Figure of a Dancer" but in most of the pictures the human forms are incidental, useful as giving scale to the buildings but unimportant in themselves. Genthe's interest is in the ancient glory of Greece and its monumental remains rather than in the picturesque incidents which are the trophies of most camera hunters.

In addition to superb renderings of the Hellenic temples, the exhibition includes several of the less familiar monasteries of the early Christians and of medieval streets and buildings.



"LANDSCAPE WITH THREE GABLED COTTAGES" By REMBRANDT
In the exhibition of landscape etchings and engravings
at the Knoedler Galleries.

JOHN SLOAN
Kraushaar Galleries

There is a great deal of nudity in John Sloan's current exhibition at Kraushaar's. In fact, the entire back room is filled with models variously disposed on chairs, daybeds, navao blankets, blue draperies and other accessories suitable to their charms and complexions. In the majority of these canvases, Sloan has been deeply preoccupied with the reflections of surrounding objects on flesh tints. The most studied example of this treatment is found in a firelight subject, in which the body of the model is positively striped with red, yellow and green. Another nude, both in title and approach, proclaims itself a painter's essay in yellow, green and violet,

echoed upon flesh tones from objects nearby.

Although many of the canvases are extremely clever from a technical point of view and often rich in color, the exhibition as a whole seems born of theory, rather than of enthusiasm. Each canvas confronts one as a triumphant and rather self-conscious solution of a definite aesthetic problem, a careful variation upon an intellectually conceived theme. There are a few canvases in which the rich red of a blanket, the singing blues of a fabric, the seduction of blonde and Titian types, have released the painter's brush from the bonds of his experiments. These are by far the most successful paintings in the back room.

In the front gallery may be found several more characteristic and wholly enjoyable Sloans. In these one feels the lusty release of McSorley's

(Continued on page 12)

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AN EXHIBITION OF
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Rare specimens of this interesting period now being shown at the Vernay galleries include arm, wing and side chairs covered in contemporary needlepoint; a beautiful settee, several secretaire bookcases and cabinets. The chest on chest illustrated shows an unusually fine example in richly figured veneers with inlaid canted corners. Height 6', width 3' 4½", depth 1' 10".

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He was born in 1768, during the great age of cabinetmaking, in Scotland, and came to America in 1783 or 1784. He was first in Albany and was soon in business there for himself. Then, as now, New York was the center and sometime in the early 1790s Phyfe established himself there, first on Broad Street and later, in 1795, at 35 Partition Street. His success was immediate. The Astors were among his first patrons and many of the great houses in both city and country were furnished wholly or in part from his shop. In 1807 and again in 1811 he added to his establishment and in 1816, when Partition Street was renamed Fulton, he had four houses, three of them, Numbers 168, 170 and 172, for work and show rooms and another across the street at 169 as his home. He retired in 1847 but continued to live in his Fulton Street house until his death in 1854.

Although he owed much to the English and French cabinetmakers, especially to Sheraton, Phyfe developed a very personal style in both the form and decoration of his furniture and developed a perfection and refinement of proportion which has seldom been equalled.

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EXHIBITIONS IN NEW YORK

(Continued from page 10)

on Saturday night, the isolated magic of spring in Washington Square, shares the artist's own emotion over the fall of "The Village Bastille." They are typical of Sloan's best work, fresh in observation, full of genuine atmosphere and unmarred by the intrusion of theories or problems.

ALBERT ANDRE
Durand Ruel Galleries

Heretofore there has been a certain tepid flavor in most of the Andre exhibitions held in New York. The undoubted sincerity and integrity of his talent never quite compensated for the lack of a strong personal viewpoint, a distinctive and individual technique. But in the current exhibition at Durand-Ruel's, one awakens to a livelier interest in Andre, both as a painter and as a man. This is perhaps due to a more fortunate selection of canvases which, ranging in period from 1897 down to 1928, make up an informal retrospective of the artist's entire career.

The brilliance of light and its shifting play on flowers and women has been woven into more exquisite harmonies by Andre's greater contemporaries, but though he has followed a path blazed by others, his still lifes and landscapes have a delicate, if modest quality of their own. In the present exhibition one may compare the "Poires et Raisins" of 1911 with

the bolder harmonies and design of "Dahlias jaunes et Zinnias roses" of 1928, note the technical development of the Laudun landscape of this same year over its 1912 predecessor, observe the clarity of purpose that links the very early "Dans l'Atelier du Peintre" with the more solid of the later figure paintings.

In Andre's most recent work, there is less emphasis upon fleeting appearances, more feeling for largeness of design and rhythm. This is especially evident in the strong torso of the woman combing her hair and in the several seated figures of the last two years. One of the most humanly appealing features of the exhibition is the three canvases devoted to Renoir. The 1916 painting of the old artist at work in his wheel chair is an unforgettable and touching memento.

**EARLY AMERICAN
MINIATURES**
Ehrich Galleries

At the Ehrich Galleries miniatures by Copley, Malbone, Peale, Stuart, Sully and Inman form the rallying point for a showing that embraces many charming examples by lesser practitioners of the art. The male portraits include both the great and the forgotten. "Official" likenesses of George Washington by Birch and Baker and a miniature of Benjamin West by Gilbert Stuart are flanked by half-faded characterizations of long departed worthies who once sat in Congress, graced the ministry, or like the "David Humphreys" of Benjamin Trott, distinguished themselves equally as soldier, statesman, author and poet.

Sully and Inman are especially well represented. Among the five examples by the former artist is to be found



"THE PAINTER"

By ANDRE

Now on exhibition at the galleries of Durand-Ruel.

the little portrait of Mr. Bouvier, a striking characterization within rigid limitations. The larger signed portrait of M. S. Thompson, though interesting because of its date and inscription, is far sketchier. The most engaging of the Inmans is the miniature of an early American blue stocking and feminist, Elizabeth Ellet, author of *Women of the American Revolution and Women Artists of all Ages and Countries*.

Malbone, in his portrait of Mrs. Whelpley, has emphasized the simplicity and charm of the Empire mode, while Peale's half faded "Master Herrod" still preserves an appeal undiluted by sentimentality. Two examples by Copley are extremely small in size. Among the several portraits of clergymen, the "Dr. Stephen Dodd" by Gilbert Stuart takes a prominent place in the exhibition.

**DONALD OLYPHANT
HANNS T. SCHEIDACKER**

Fifteen Gallery

The Fifteen Gallery may have been influenced by the approaching opening of the baseball season for they are holding a double-header in place of their usual one-man show. Paintings and watercolors by Donald Olyphant and Hanns T. Scheidacker are on exhibition and offer as wide a choice of manner and subject as one could wish. Scheidacker especially has experimented with the mannerisms of most of the modern masters, although he seems most partial to Matisse. Olyphant discovers a manner of painting which has changed from a tapestried technique to a flat brilliance.

**NORA BENJAMIN
CAROLINE DURIEUX
SUSAN FRAZIER
M. LOIS MURPHY**

G. R. D. Gallery

Pictures in oil and watercolor by four of the younger women painters are now on exhibition at the G. R. D. Gallery. The exhibition as a whole is modest in its pretensions, pleasant and colorful. With the exception of Susan Frazier's stylized and postery pictures, which seem somewhat anachronistic, most of the paintings are free from obvious plagiarisms and are the result of sincere effort. Each of the painters has an individual point of view so that the exhibition is quite varied in mood although there is hardly enough intensity in any of the pictures to create violent contrasts.

Two of Nora Benjamin's pictures, "Nude" and "Donkey Engine," are firmly painted and skillfully composed. Hers is evidently not a facile talent and her carefully planned pictures are a little labored. They are, however, much better than her more literal "Court House Square," in which she seems to have set down visual facts without great discrimination.

Caroline Durieux seems more interested in color and pattern than in form but her paintings have a luminous quality which creates an illusion of atmosphere and depth. "Church in Orizaba" is one of her most complete pictures.

A more somber mood characterizes the paintings by M. Lois Murphy. Her color is dark and heavy, the paint thickly put on. Apart from the suggestion of weight which color and technique give to her pictures there is an underlying solidity of composition which adds to their almost sinister effect. In "The Dock" the cranes with their hanging tackle are suggestive of gibbets.

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Annual Report of The Boston Museum Of Fine Arts

In The Bulletin of the Museum of Fine Arts, Boston

BOSTON.—The fifty-fourth annual report of the Boston Museum has been distributed among annual subscribers and other friends of the Museum.

During the past year two great losses were suffered by the Museum through the deaths of Henry F. Bigelow, a trustee who gave ten years of devoted service, and of Mrs. W. Scott Fitz, a life-long friend of great generosity. Three changes have occurred in the membership of the board of trustees: His Honor James M. Curley as Mayor-elect became ex officio a trustee, Mr. Gordon Abbott became a member ex officio through his election as president of the Boston Public Library, and Mr. Charles D. Maginnis was elected a trustee at the annual meeting on January 16th, 1930, to succeed Mr. Bigelow.

A recognition of the growing importance of the textile collection came in October when the trustees voted that from the beginning of 1930 the section of textiles be constituted a department and that Miss Gertrude Townsend (keeper since 1926) be appointed curator.

The number of persons represented among annual subscribers to the Museum (3,240) during 1929 shows an increase over 1928, as does the total of annual subscriptions (\$94,487.70). This amount is the largest ever received and reflects credit upon the efforts of the committee to increase annual subscriptions, appointed to act with the treasurer in this connection. Against the increase in subscriptions, however, there is an appreciable rise in the amount of the deficit for the year, \$37,109.65, due in part to a general increase in building up-keep and in part to the fact that the older structure of the building has reached a stage when repairs are more frequently necessary and more costly.

Perhaps the outstanding gift received in 1929 was that of the XVth century Flemish tapestry from Knoke, "The Passion of Christ," given by Mr. Robert Treat Paine, 2nd, in memory of his son, Walter Cabot Paine. Other important acquisitions during the year were as follows: the torso of a Yaksi from Sanci, 1st century B. C., the gift of Dr. Ross; an important Chinese vessel of the type *hu* of the late Chou dynasty, given by Mrs. W. Scott Fitz, Mr. and Mrs. Gilbert E. Fuller, Mr. Robert Treat Paine, 2nd, and Mrs. Charles Goddard Weld; a rare Japanese bronze, presented by Mr. and Mrs. Frank Gair Macomber; a pair of *makimono* by Tsunenobu, from Dr. Horace Packard, in memory of Mary Hooper Packard. To the department of paintings came a valuable Raeburn portrait, the gift of Mrs. William Arthur Gallup of Boston; through bequests, a "Portrait of a Lady" by Mierevelt and several early American and English portraits; by purchase, a beautiful Spanish Madonna of the XVth century. The decorative arts department received important examples of English, American, Dutch, and French furniture and silver of the XVIIth and XVIIIth centuries through the George Nixon Black bequest, and important gifts from Mrs. Frederick T. Bradbury, Mr. J. Templeman Coolidge, Mr. Walter Gay, Mr. Edward J. Holmes, Mr. Robert Treat Paine, 2nd, Mr. Dudley L. Pickman, and Miss Alice F. Sprague. To the collection of prints was added by purchase the finest known impression and the only surviving impression of the first state of the engraving of the Madonna and Child by the Master with the Key; in addition, Miss Ellen Bullard, Mrs. T. Jefferson Coolidge, Mr. H. A. Elsberg, Mr. George Peabody Gardner, and Mr. Edward J. Holmes made important gifts to that department.

Many special exhibitions have been held during the year; early printed books; XVIIIth century French illustrated books; drawings, etchings, and engravings by old masters; XVIIIth century French designs with contemporary brocades and embroideries; European and American watercolors; modern French paintings; a collection of British silver of the XVIth, XVIIth, and XVIIIth centuries; American silver; and the International Exhibition of Glass and Rugs.

There was shown at the Museum last May "The Etcher's Art," a moving picture illustrating the technical process of etching. In November another picture of equal interest, "Dry-



"ON THE ROAD TO AVIGNON"

Now on exhibition at the galleries of Durand-Ruel.

By ANDRE

Pennsylvania Museum's Venetian Gothic Room Given by Dolans

PHILADELPHIA.—A letter just received from the Pennsylvania Museum of Art corrects an error in the announcement, sent out by the Museum about a year ago, in regard to the gift of the Venetian Gothic Room from the Soranzo Palace. In the previous announcement the gift was credited to Clarence W. Dolan and H. Yale Dolan of Philadelphia. The credit for this gift to the Museum should be given to the following, in the order named: Thomas J. Dolan, Clarence W. Dolan and H. Yale Dolan.

Point," was given. These films were prepared for the Museum by the University Film Foundation under the supervision of Mr. Rossiter; others are in preparation, and it is hoped, a complete series illustrating the technical processes of all the arts may be the outcome of the venture.

Admissions numbered 393,831 during 1929, an expected increase over 1928 on account of the opening of the new wing. Sunday talks were attended by 1875 persons, and guidance in the galleries was given to 10,256 visitors.

The School of the Museum had a total registration of 312 students, approximately the same number as in recent years.

The President's report for 1929 takes the form of a summary of the Museum's progress during the past ten years, to which are appended interesting lists of important purchases and gifts. He speaks of the three major additions to the plant during that period: the new wing for the collections of the Decorative Arts of Europe and America, the new building for the Museum School, and the garden court. As a whole the financial situation of the Museum has improved, despite marked increases in expenses; this improvement comes as the result of a steady increase in annual subscriptions, many large gifts, and certain good fortune in securing from investments a substantial profit. And yet, at the present time the entire unrestricted income plus annual subscriptions is only about sufficient to pay running expenses. So the Museum is quite dependent on future gifts to build up its collections.

LAFAYETTE RELICS AT FRENCH MUSEUM

The Museum of French Art, French Institute in the United States, 22 East Sixtieth Street, opened to the public on April 9th an extensive loan exhibition of relics, curios and documentary evidence relating to the Marquis de Lafayette, according to *The New York Times*. The exhibition was shown privately on the day before. It will continue through May 2nd.

Among the two hundred items in the collection are portraits of Lafayette, letters by and about him, Staffordshire ware depicting incidents from his life, medals and his dressing case. Lafayette College, Easton, Pennsylvania, has lent from its collection the original manuscript of Lafayette's address to the House of Representatives in 1824, as well as letters, relics and prints.

The Pierpont Morgan Library has lent several autograph rarities, among which is a letter by Washington "To His Majesty the King of Prussia," dated Philadelphia, January 15, 1794, appealing to him for the release of Lafayette from the prison at Olmütz, Austria.

On a blue Staffordshire cup plate lent by Dr. Arthur H. Merritt, Lafayette is shown presenting a necklace, just before his departure for France in September, 1825, to the women of America as represented by "Miss America." The Toledo Museum of Art has lent a portrait of Lafayette by Jean-Ernest Heinsius. A miniature of Lafayette lent by Preston Davie is thought to be the earliest likeness of him extant.

The Misses Pierpont have lent a chair covered in petit point made by the Marquise de Lafayette and presented by her to Mrs. John Jay, wife of the American Commissioner for the Treaty of Paris in 1783. Among the items from the collection of Stuart W. Jackson are the original autograph order of General Benedict for the formation of the troops to welcome Lafayette on August 15, 1824, on his arrival at the Battery and a letter by Lafayette describing the abdication of Napoleon. Other collectors and institutions have also lent items to the exhibition.

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INTERNATIONAL
EXHIBITIONS

Returning travelers report either a great enthusiasm or a polite disappointment over the Italian Exhibition recently held in London. It is noticeable that the greater the traveler's acquaintance is with Italian art, the more familiar he is with it in its original settings, the less is he inclined to be enthusiastic. There is danger, therefore, that many of those who are influential in the art world will discourage the idea of international shows and increase the task, already sufficiently difficult, of those who endeavor to arrange for them.

It is probably quite true that for the expert, thoroughly versed in his subject, able to pursue his researches in many countries, an exhibition such as that in London has little value. The pieces on exhibition are already known to him, better, perhaps, than to their owners. He has seen them in more favorable circumstances, unhampered by crowds. He is annoyed by scientific errors and the inescapable deficiencies of catalogues. Nevertheless this exhibition, or any other of equal importance, has a value which more than counteracts the disappointment of the expert, for it arouses the enthusiasms of those whose knowledge is as yet limited; it causes art to be talked about and to become a part of public consciousness.

Pictures, it must be remembered, were or are seldom painted to afford material for scientific research. Their chief aim is to give pleasure, first to the artist and then to the public. Naturally, the more the public understands of art the greater its appreciation of the artist's work, and the best way to stimulate that understanding is to exhibit good pictures. A great exhibition will do more to increase the public's interest in pictures than the combined writing of all the experts over a period of years.

Experts, before they become too critical, should also remember that without the public which they affect to despise there would be no need for



"PORTRAIT OF LADY MORRIS AND CHILD"

Recently purchased by M. Knoedler and Company from Captain Sir Tankerville Robert Armine Morris.

By GEORGE ROMNEY

them. For while it is true that expert opinion is one of the most valuable commodities in the art market its value depends very largely upon the buyers of pictures, most of whom arrived at whatever knowledge they may have after they began to collect.

Any exhibition where good works are shown is therefore valuable and its importance increases in proportion not only to the number and quality of the works in it but also in relation to the news value of the affair. An international exhibition creates news and draws a larger attendance than a private or local one and it is possible that therein lies its chief value. The serious student will somehow find what he wants but the chief task before those who wish to increase the sales or appreciation of art is to make art a common experience in the lives of all men. Not all of them will be collectors; many of them may never own a picture, but the pressure of their interest will increase that of those who should be at least as interested in the pictures in their houses as they are in their automobiles.

BOOKS

THROUGH FRANCE WITH A
SKETCHBOOK

By Samuel Chamberlain
New York: Robert M. McBride
and Company, 1929

Copiously illustrated is Samuel
Chamberlain's record of his journeys

through France. Although he is probably best known as an etcher the black and white reproductions in this volume demonstrate his ability in almost all the graphic mediums. It is made up of ten chapters largely rewritten from a series of articles which appeared in *The American Architect*, spontaneous in style and enlivened by unaffected tales of the "mild adventures which await the sidewalk pencil-pusher." Lovers of La Belle France will not fail to admire these records of her architectural beauties including favorite haunts of travelers as well as many obscure corners in Paris and elsewhere. Some idea of the wealth of illustrations provided by the artist is given by the fact that there are thirty-eight full page reproductions in addition to a much greater number of smaller views.

OBITUARY

SAMUEL HALPERT

Samuel Halpert, artist, vice president and a director of the Society of Independent Artists and for some years a member of the faculty of the Master Institute of United Arts at 310 Riverside Drive, died on April 5th in Detroit after an operation for mastoiditis, according to a report in *The New York Times*. His age was forty-five. The funeral services were held in New York at noon on April 7th in the Riverside Memorial

Chapel, Seventy-sixth Street and Amsterdam Avenue.

Born in Russia on Christmas Day, 1884, Samuel Halpert was a son of Elias and Mary Goldstein Halpert. He was brought here as a boy and received his first formal training for his profession at the National Academy of Design in this city, attending class there from 1899 to 1902. He then spent a year at the Ecole des Beaux Arts in Paris and a further period of eight years studying and painting in Spain, Portugal, England and the French provincial cities.

Examples of Mr. Halpert's work were shown in the Paris Salons from 1903 to 1905. Some of his later pictures are among the permanent possessions of the Pennsylvania and San Francisco Museums and in various private collections. Those that he showed in the Brooklyn Museum in November, 1928, in the exhibition of the New Society of Artists, aroused considerable interest. In his review of the Halpert exhibition at the Daniel Galleries in 1919, Frederick James Gregg praised his independence, and his concentration on his work during a long period of seclusion. Of "Still Life" he said: "It is a painting that would hold its own on a wall in company with the most exacting of masterpieces, with Ryder's 'Drama,' for instance."

Mr. Halpert was a member of the New Society of Artists, Independent Artists of America and the Societe Salon d'Automne of Paris.

CORA BROOKS

Her many friends and admirers were much shocked to learn of the sudden death from pneumonia of Cora Brooks, well known Philadelphia painter. She passed away at her studio in Lansdowne, Pennsylvania, on March 26th. Hers was a versatile talent as she painted both landscape and still life, but she was probably best known for her highly decorative flower canvases of great richness and color. She had her summer studio and wonderful garden at Boothbay Harbor, Maine.

She was a graduate of the Philadelphia School of Design for Women and studied under Elliott Daingerfield and Henry B. Snell. She was chairman of the Ten Philadelphia Painters, a member of the Plastic Club and the Art Alliance of Philadelphia, the Alumnae of the Philadelphia School of Design, the National Arts Club of New York, the Arts Club of Washington, the National Association of Women Painters and Sculptors and a director in the newly formed Delaware County Arts Association. She exhibited widely in Philadelphia, New York, Washington and the West, and is represented in a number of permanent collections.

ANNA LEA MERRITT

Mrs. Anna Lea Merritt, artist and member of a family which came to America with William Penn, died on April 7th in London, England, according to the *New York Herald Tribune*. She was eighty-five years old.

After studying art privately, Mrs. Merritt was beginning to win recognition when she gave up her career for marriage. After the death of her husband, Henry Merritt, an art critic, she resumed painting and won diplomas and medals at the Centennial Exposition in Philadelphia and at the Chicago Exhibition.

One of her pictures was accepted by the Royal Academy in 1870 and she continued to exhibit there until 1906. Her portrait of James Russell Lowell is in Memorial Hall at Harvard. Her work also was shown in the Pennsylvania Academy of Fine Arts, the best known being "Piping Shepherd." Her career reached its peak in 1890 when her painting, "Love Locked Out," was purchased by the Chantrey Fund of London, considered a signal honor among British artists.

JEAN FERRIS

Jean Leon Gerome Ferris, widely known as a painter of American historical subjects, died at his home in Philadelphia on March 18th after a brief illness, according to *The New York Times*. He was sixty-six years old.

Mr. Ferris's best known work is a series depicting outstanding American events up to the Civil War period. He specialized in Colonial subjects, but won prominence also with his studies of American ships and vehicles.

Mr. Ferris received his early training in Philadelphia, but in 1884 went to Paris, where he studied under W. Bouguereau.

In 1900 he began his series of paintings on American history and in 1917 the Philadelphia authorities built a special gallery in Congress Hall to house the collection of more than seventy subjects. His models of early types of American vehicles are now in the National Museum at Washington and with the New York Historical Society. Mr. Ferris was secretary and treasurer of the Artists' Fund Society of Philadelphia.

BERLIN LETTER

Seligmann, Rey & Co. Open Berlin Branch
Japanese Flower Arrangements on Display
Paintings by Menkes at Hartberg Gallery

By FLORA TURKEL-DEBI

Messrs. Arnold Seligmann, Rey & Company, of Paris and New York, have recently opened a Berlin branch on Bellevuestrasse in conjunction with the Bottenwieser Gallery. This new branch is conducted by Herr Goldschmidt, nephew of Professor Goldschmidt of the University of Berlin. The opening exhibition in the splendid suite of display rooms consisted of a select group of furniture, objects of art and all kinds of decorative accessories, with special emphasis upon fine examples by French XVIIIth century cabinet-makers. Collectors in search of exquisitely designed and executed examples of this period are certain to find much of interest in these new galleries.

To meet different individual preferences there are included in the showing pieces from various countries and periods, all of which are select specimens of their type. Rare tapestries, precious Italian sculpture, exquisitely carved boxes, faience, glass, etc., add richness and diversity to the showing, which is notable for its tact of arrangement and beauty of setting. This rich and varied assemblage has recently been enriched by the acquisition at the Vieweg sale at Lepke's of the tympanum relief by Andrea della Robbia, one of the feature pieces of this auction.

Those who have never had an opportunity to test the magic of the rites which accompany the preparation of tea or the arrangement of flowers in Japan will find Felix Tiko-tin's exhibition extremely suggestive. He acquaints us with the arrangement of flowers according to old national traditions, based on philosophical doctrines and dogmas. Dr. W. Prenzel, who studied this gracious art during his sojourn of many years in Japan, has gathered a circle of students around him in Berlin, thus drawing to the city initial offerings of this kind.

These flower arrangements are indeed quite closely related to art, for their combinations are never casual, but express ideas by means of form and color. Ordinary plants such as are cultivated in Europe have been arranged so as to suggest a delicate melody in a curve, a soaring or falling rhythm, a feeling of expanding joy or mournful sadness. A perfect harmony is established between the flowers and the vessels and vases which hold but a few exquisitely matched branches. Even the surface of the water plays a part in the arrangement. The Zen cult of flowers is more than a thousand years old and was inaugurated by the Ikenobo school in the hexagonal temple at Kyoto.

At the Hartberg Gallery is an exhibition of pictures by Zygmunt Menkes, a Polish-Parisian painter who is making his initial appearance in Berlin. Work of the past five years is included in the showing. Menkes' paintings are vigorous and dashing, his brushwork vivacious. Forms are broadly conceived and cleverly handled. Though his color sometimes seems riotous, harmonies are never left unresolved.

The zest of the painter's attack, the certainty of his imaginative conviction, are very enticing, if not always convincing. The bravura of the presentation sometimes suggests a power which is not actually present. It may be that this young artist is so full of the exuberance of his visions that he has as yet been incapable of intensifying their deeper meaning. However, it is undeniable that Menkes works under the pressure of an inner emotion and his promising debut makes one wish that he may find the track that leads back stage before his impulsiveness runs dry.

LONDON LETTER

Lansdowne Room to Be Moved
De Laszlo Appointed Academy President
British Artists' Exhibitions
The Hire Purchase System
Young Painters' Society Show
Modern English Art at Knoedler's

By LOUISE GORDON-STABLES

News has recently come of an important addition to the many Lansdowne House treasures acquired by America. So far full particulars have not been divulged, but it is understood that arrangements have just been concluded for the transportation of the entire Lansdowne drawing room to one of the leading museums of the United States. This interior is a magnificent example of the Adam style and was actually executed by the famous brothers. The ceiling, which was painted by Cipriani, will entail the most delicate removal operations possible and will have to be taken down in segments. The Adam mantelpiece in marble is an important feature of the room. The floor and the windows are likewise to make the journey, but these present far less transportation difficulties than the plasterwork.

It is strange and a little amusing that Philip de Laszlo should be appointed Richard Sickert's successor as President of the Royal Academy of British Artists. No two artists could be more divergent in almost every point of view. It is also strange that the choice should have fallen upon a man who had the misfortune to be interned as an alien for a period during the War. This turn of events, due to some technical flaw in de Laszlo's naturalization papers, was not really justifiable. Both the late Lord Balfour and Lord Curzon championed him zealously at the time, but there is no doubt that the painter lost very largely in prestige and popularity for a very considerable period. He is, of course, a Hungarian.

What is known as the British Artists' Exhibition Scheme, founded by Sir Joseph Duveen, has now completed its third year of activity and issued its report for 1929. Having passed the experimental stage and acquired momentum, its general development has been even more progressive than that originally planned for it. Such schemes should not only be judged by the number and the value of the sales, but by the attendance at exhibitions and the growth of artistic interest due to them, both at home and abroad. On all these counts it must be acknowledged that great success has attended the venture.

It is especially heartening to learn that it has encouraged leading buyers to visit artists' studios in the search of further acquisitions. Future plans include a proposed show to be held in Japan or Tokio, but the committee very rightly believes that the best of its energies should be applied to home exhibitions and that foreign shows should be organized by public, rather than by private enterprise.

From time to time the idea of fostering the love of art by means akin (Continued on page 16)

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LONDON LETTER

(Continued from page 15)

to the lending library system have been blithely suggested in the press, only to be met by opposition among the artists themselves. C. R. W. Nevins has of late been refuting such a possibility by pointing out that whereas a book may be produced in large numbers and so circulated among a great number of persons, a picture cannot even be duplicated, unless indeed it be a print. He declares himself on the other hand a great believer in the Hire Purchase System and in the *Daily Express* sets forth his reasons why this method ought to be adopted by artists on a large scale. At the same time he puts in a plea for lump sum payments, wherever possible, in order that the artist may be saved the necessity of becoming merely a business man.

The Young Painters' Society Show at the Burlington Galleries has proved to be an extraordinarily vital and interesting affair. Every phase of modern art is represented and the committee has shown its catholicity by including work that does not belong to any specified "movement." Several of the modernist groups have a wall space allotted to themselves alone, while a large miscellaneous collection contains many noteworthy canvases.

The East London Group, interested

in portraying what they see around them in the life of that section of the city, is curiously individual and reinforces the impression made in their recent show at the Lefevre Gallery. Frederick Porter's snow scene is on a par with the forceful and striking work that we invariably associate with his name. Wilson Steer is seen in a delightful study of Poole Harbor, while several leading artists such as Roger Fry, Sickert and John send excellent works. It is a provocative show, serving very pleasantly to establish the fact there is plenty of young talent "coming along."

* * *

The show of modern English paintings at the Knoedler Galleries in Bond Street is brilliant in type and its caliber is established by the fact that Sir Charles Holmes has deemed it worthy of a catalogue foreword from his pen. August John is at his most subtle in a "Portrait of a Girl" with the enigmatic smile and the sidelong glance that he so often exploits to great effect. Philip Connard sends one of his finest portraits, that of "The Mummer," a dashing example of his characteristic bravura. Even the portrait of the Countess of Erroll pales a little in proximity with this extremely vivid piece of painting.

It is delightful to meet Professor Tonks' "Birdcage" again and James Pryde's impressive "Archway" with that characteristic treatment of lofty enclosed spaces in which he so often indulges. This loan exhibition is for the benefit of the Prince of Wales' General Hospital Fund.



"SILENT SEA"

By JOHN NOBLE

This canvas was one of several sold by the Milch Galleries during the artist's recent exhibition.

RECORD SALES IN
GAY EXHIBITION

It has been announced by the Wildenstein Galleries that the exhibition of paintings and watercolors by Walter Gay, scheduled to close on April 12th, has been extended through the 19th. While Mr. Gay's exhibitions are always

characterized by good sales the present showing has been especially successful in that during the two weeks that it has been in progress forty thousand dollars worth of paintings have been sold. In fact most of the works in the exhibition have already been reserved or sold. Mr. Gay has been in New York during the course of the showing and he plans to remain here for a few weeks.

MANY PAINTINGS
BY NOBLE SOLD

The recent exhibition of paintings by John Noble at the Milch Galleries was so well received that even after the official closing date attendance and sales continued unabated. A number of the paintings were sold to prominent collectors of American art.

Noble is not a prolific painter and not so many years ago was practically unknown. Recognition has come gradually with the growing appreciation of connoisseurs for his work.

7000 FRANCS FOR
VLIEGER MARINE

PARIS.—Paintings, watercolors and old and modern drawings and pastels belonging to different collectors were sold at the Hotel Drouot on March 26th. A canvas by Bloemaert, "Joyeuse Compagnie," fetched 3,000 francs; "Le Récit au Corps de garde," by Duster, 3,000 francs; a Dutch XVIIIth century picture of a vase of flowers, 3,200 francs; "La Tentation de Saint Antoine," by Lagrenée, 3,600 francs; four compositions representing the seasons, in Lancret's style, 4,000 francs; a pair of paintings on wood of cavalry skirmishes by Meulen, 3,050 francs; a man's portrait of the Rembrandt school, 4,300 francs, and a sea piece by Vlieger, 7,000 francs.



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MADRID LETTER

Mozarabic Church in Santo

Tomas

Gomez-Moreno Director of Fine Arts

Thefts in Oviedo

Senorita Aloesete Exhibits

Alcantara Dies in Madrid

Sale of Ancient Tower Protested
Gifts to Archaeological Museum

By E. TEROL

In the village of Santo Tomas de las Ollas, not far from Ponferrada, the stronghold of the Knights Templar, one of the most interesting existing specimens of pre-Romanesque architecture has been discovered. The region where the village stands is surrounded by lofty mountains which made it a retreat of the Court of Leon during the early invasions of the Moors. By the Xth century it had become an important center abounding in palaces, castles, monasteries and chapels. The venerable church of Santo Tomas de las Ollas has fortunately been preserved in its original condition and is one of the very few remaining Mozarabic monuments. The earliest known document referring to it is a manuscript dated January 27th, 1211, in which the bishop of Astorga entrusts the church to the care of the monks of San Pedro de Montes.

The building consists of a single nave, forty feet long and twenty-two feet wide, ending in an apse of slightly narrower width, oval within and square on the outside. Nave and apse are joined by means of a beautiful double horse-shoe arch. A continuous step, on which rest ten square pilasters supporting an archway of exquisitely proportioned horse-shoe curves, surrounds the wall of the chapel. A short distance above them runs a small cornice from which rises a dome of eleven unequal panels. It is lighted by two narrow slits, one facing north, the other facing west, which open to the exterior through rectangular niches topped with a round arch. The window on the south side is of a later date.

A unique feature of the chapel is the bending of the axis of the arches, thus enabling it to be covered with a Lombard dome. Other details of construction and the excellent preservation of this Xth century building ren-

der it exceedingly interesting. It is easily accessible, and is only some two miles from Ponferrada by automobile.

Perhaps for the first time in many years, Spain's Director General of Fine Arts may be characterized as "the right man in the right place." The famous scholar and archaeologist, Senor Gomez-Moreno, has been appointed to the highest official position in the sphere of art and great hopes are entertained as to the outcome of his future labor. Two problems, both of great import, confront him from the start. One concerns the official art exhibitions and the art education meted out in government institutions. Existing methods and traditions have been allowed to fall behind the modern progressive spirit and no one is better qualified than Senor Gomez Moreno to make contemporary Spanish art worthy of its historical tradition and the brilliant achievements of individual artists. As one of the directors of the Institute of Historical Studies, which has rendered such splendid services in the field of art research, Senor Gomez Moreno has long since given proof of a profound understanding of present needs.

The second problem is that of the national and provincial museums. It has been the general practice to have them placed under the direction of artists who quite naturally do not possess the necessary qualifications for the proper discharge of their duties. For some time there have been plans for creating a school of museum curators to provide the trained staff necessary for efficient service to the community. Senor Gomez Moreno is

credited with the intention of turning this idea into a reality.

The Oviedo police have been informed of the disappearance of various art objects from the Cathedral, among them a valuable set of antique silk damask curtains. It is now supposed that the bell ringer of the Cathedral, who committed suicide not long ago, was involved in the thefts. The police immediately set to work and succeeded in recovering part of the stolen property. They also ascertained that a junk merchant bought some iron objects which he afterwards sold as scrap iron to a foundry. The value of these iron objects is not known. They had been put away in a lumber room as worthless and were neglected until an antique dealer offered a large sum for an iron grille. This led to an investigation of the contents of the room, which was in charge of the bell ringer. The man knew that the objects he had taken would be missed and sooner than face prison, committed suicide.

The number of distinguished women artists is steadily growing and hardly a week passes without a new addition to their lists. Senorita Millan Aloesete is exhibiting forty of her works at the Modern Museum, numbering twenty-eight pen and ink drawings and twelve watercolors. The latter are not particularly striking in color, but their superb draughtsmanship outweighs all other considerations. The pen and ink drawings reveal exceptional mastery and skill. The nudes, which predominate, are constructed with apparent economy of effort and display unusual beauty of line and ex-

pressiveness. The same qualities are found in other compositions which have the added merits of grace and elegance.

One of Spain's leading and most respected art critics, Don Francisco Alcantara, recently died in Madrid at an advanced age. His opinion was always held in high respect to the very end of his career. From the time of his youth he displayed an unerring critical judgment and his brilliant essays in the press, which have been a permanent feature during the last quarter of a century, have powerfully influenced aesthetic appreciation. Few men knew better than he the artistic and natural beauties of Spain. He traveled the length and breadth of the country on many occasions, either by himself or in company with his pupils. His greatest achievement, however, and the one by which he will be remembered longest, is the creation of the School of Ceramics, which has been responsible for the revival of Spanish pottery and its present distinction. Francisco Alcantara was director of the School of Ceramics from its foundation until a few months ago when he retired, due to advanced age, and was succeeded by his son. He will long be remembered as an enlightened and scholarly writer on modern art, gifted with a clear judgment and an exquisite sensibility.

The bishop of Guadix, in the province of Granada, has sold for the ridiculous sum of 30,000 pesetas the ancient tower of the church of Santo Domingo in Baza. The tower stands in the heart of the city and was purchased by a local firm who intend

pulling it down in order to build a theater in its place. The inhabitants of the town have received the news with utter astonishment, as it seemed inconceivable that a place of worship, belonging to the community and in perfect preservation, could be disposed of so casually. Astonishment soon gave way to indignation, which has risen to a high pitch in view of the preparations for immediate demolition. As the result of several meetings of protest, the authorities have ordered that nothing should be touched pending the result of an inquiry now under way.

There have now been placed on view in the Archaeological Museum various gifts which have recently been received. King Alfonso has given an important jar of Arabic workmanship found in the excavations carried out by Senor Conrado in "Cas Fraes," in Santo Maria in Majorca. The majority of the gifts made to the museum are likewise from excavations, the following being a list of the donors and the objects donated:

Virgilio Correia. Twenty-five paleolithic implements, found in Monsanto (Lisbon).

Luis Siret. Phoenician alabaster statue, from the Necropolis of Tutugi (Calera, Granada).

Francisco Navarrete. Three important sculptural specimens of Iberian art: the head of a bull, a woman's bust, and a sphinx's wing, all found in the Cortijo del Alamo, Jaen.

Angel Sangrós. An extensive collection, including fifteen bronze figures, some Roman, others Iberian; a frontal of fillet lace representing the

(Continued on page 18)

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ANCIENT ART IN SOTHEBY SALE

LONDON.—In a sale of antiquities at Sotheby's on March 25th, according to A. C. R. Carter in *The Daily Telegraph*, a Xth century Celtic silver brooch, found under a heap of stones near Ballynolan, nearly a century ago, fetched £72 (Tessier). The long pin and the two ends of the ring in this terminate in bulbs formed like thistle heads, the backs of which are engraved with three spirals suggesting the "Frickeles"—a very interesting specimen of early Irish ornament.

Among the other relics was a cylinder seal of gold, probably Phoenician work, engraved with the figure of a king at some shrine and with two musicians. This brought £125. But not all relics are valuable, and the wooden cover of the mummy of a woman (not a coffin lid, but a cover laid on the body) belonging to an eminent surgeon fetched only one guinea. Yet it had much Egyptian decoration, and is akin to one in the British Museum.

MADRID LETTER

(Continued from page 17)

tree of Jesse; nine fragments of early textiles and embroideries; alabaster carving of the Virgin and Child; Renaissance casket, carved with figure compositions; chest with Basque carvings; an earthenware measure, stamped IX, and many other objects. Don Manuel Gomez Moreno. A half-direm with the name of Mohamad in the obverse, and the ceca "Granada" in the reverse, attributed to Mohamad XII of Granada.

H. P. Weissberger. An ivory figure of Christ, the arms missing, and a majolica flask from the Seville factory, with an inscription.

Juan M. Othon. A collection of pre-Columbian arrow-heads, spears, etc., from Chile.

TWENTY YEARS AGO

THE YERKES SALE

FROM THE ART NEWS OF
APRIL 16, 1910

Profits and Losses

The story of changing fashions in pictures and carpets, in rugs and tapestries, in art objects, etc., is told in the following table of the prices paid in many instances by Mr. Charles T. Yerkes for his treasures as compared with those they brought at the recent sale (held in Mendelssohn Hall on April 5th, 6th, 7th and 8th, 1910).

These figures have been secured by the expenditure of much time and labor in research and from the best sources available. They are not published as absolutely accurate in every instance, but with few exceptions they can be relied upon. In some cases Mr. Yerkes bought a number of pictures at one time for a lump sum, and frequently gave back others in exchange, so that it is impossible to figure the exact cost price to him of some individual examples.

| Picture and Artist | Cost | Brought |
|---|----------|----------|
| "The Reconnaissance," Melisssonier | \$13,500 | \$ 3,300 |
| "Spring," Alma-Tadema | 37,500 | 22,500 |
| "The Bookstall," Baron Leys | 8,000 | 2,600 |
| "Pygmalion and Galatea," J. L. Gerome | 4,000 | 4,000 |
| "Paul and Virginia," J. H. F. VanLierus | 4,000 | 550 |
| "Duke of Neubourg," A. Van Dyck | 10,000 | 2,500 |
| "Malicious Monkey," J. G. Vibert | 7,500 | 4,300 |
| "Landscape at Sunset," Geo. Inness (American) | 1,500 | 8,400 |
| "Frugal Meal," J. Israels | 6,500 | 19,500 |
| "Calm on the Scheldt," P. J. Clays | 3,500 | 5,000 |
| "Village Festival," L. Knaus | 25,000 | 10,600 |
| "Path to Village," Corot | 3,500 | 6,800 |
| "Environ—Ville D'Avray," Corot | 7,500 | 20,100 |

| | | |
|--|---------|---------|
| "The Fisherman," Corot | 30,000 | 80,500 |
| "Morning," Corot | 24,000 | 52,100 |
| "River Oise," Daubigny | 6,000 | 15,500 |
| "Banks of the Oise," Daubigny | 6,000 | 17,500 |
| "Pig Killers," Millet | 28,000 | 44,100 |
| "Valley of Tiffange," Rousseau | 28,000 | 10,000 |
| "Paysage de Berry," Rousseau | 18,000 | 26,100 |
| "Going to Market," Troyon | 35,000 | 60,500 |
| "The Tiger's Prey," Delacroix | 6,000 | 6,300 |
| "Garden Party," Watteau | 8,000 | 9,900 |
| "Toilet of Venus," Boucher | 20,000 | 25,500 |
| "Rockets and Blue Lights," Turner | 130,000 | 129,000 |
| "Grand Canal—Venice," Turner | 60,000 | 60,000 |
| Portrait, Lady O'Brien, Reynolds | 40,000 | 20,200 |
| Portrait, Joris de Coulery, Rembrandt | 40,000 | 34,500 |
| "Portrait of Mrs. Ralph Willard," Romney | 5,000 | 6,100 |
| "Philemon and Baucis," Rembrandt | 4,000 | 32,000 |
| Portrait of Rabbi, Rembrandt | 25,000 | 51,400 |
| "Raising of Lazarus," Rembrandt | 2,400 | 11,100 |
| Portrait of Woman, Franz Hals | 35,000 | 137,000 |
| "The Singers," Franz Hals | 15,000 | 23,500 |
| "The Mill," Hobbema (attributed) | 4,300 | 4,300 |
| "The Ford," Hobbema | 37,500 | 10,000 |
| "View in Westphalia," Hobbema | 25,000 | 48,000 |
| "Glass Lemonade," Terburg | 10,000 | 10,300 |
| "The Siesta," Jan Steen | 4,000 | 16,500 |
| "Ixion and Hera," Rubens | 27,500 | 20,500 |
| "Landscape with Cattle," Paul Potter | 10,000 | 13,500 |
| "Landscape with Cattle," Paul Potter | 8,600 | 10,600 |
| "Old Toper," A. Van Ostade | 800 | 32,400 |
| "Interior with Figures," A. Van Ostade | 2,500 | 4,200 |
| "Woman Peeling Carrots," G. Metsu | 2,000 | 2,800 |
| Portrait, Young Girl, Ghirlandajo | 1,000 | 900 |
| Portrait, Hans Gunder, A. Durer | 14,000 | 5,000 |

ART COLLECTIONS SOLD IN BERLIN

VIENNA.—The expression, objects of art from collections of the nobility, often appears in the introduction to auction house catalogues, but recently in Berlin two art collections were sold that actually came from the nobility of Poland, the collection of Count Eugen Karatsonyi and that of Count Emmerich Karolyi. Both of these collectors were well known in their native country.

The selection in the Karatsonyi sale was richer, consisting largely of paintings by Flemish and Italian masters. The most famous canvas was the portrait of Helena Fourmont by Rubens, depicting her as the goddess Hygeia. This work was sold for M30,000. Among the tapestries the most important piece was a large Gobelin weave dating from 1690 and finished in the Paris manufactory, which represented the allegory of the month of June. This piece was sold for M60,000.—L. L.

"Dancing in Barn," A. Van Ostade 16,000 24,000
Portrait of Man 5,000 9,100
Many of the pictures were sold to Mr. Yerkes by Durand-Ruel & Sons, notably the Millet "Pig Killers," which was painted by Millet for Mr. Durand-Ruel, Sr., on order.

Rugs and Carpets

The following cost and sale prices of some of the rugs and carpets in the sale will be found interesting.

| | Cost | Sold |
|-----------------------------|-----------|-----------|
| Arabic tomb rug | \$10,000 | \$10,200 |
| Persian, XVth century | 15,000 | 9,500 |
| Polish, XVth century | 12,500 | 12,300 |
| Silk from Ardebil mosque | 15,000 | 35,500 |
| Old Persian, Ardebil mosque | 15,000 | 15,200 |
| Bagdad, XVth century | 30,000 | 19,600 |
| Persian State, XVth century | 30,000 | 33,000 |
| Great mosque of Ardebil | 30,000 | 27,000 |
| Total | \$157,500 | \$162,300 |

NAIDIS ART SALE TOTALS \$115,337

The final session of the sale of the Emanuel Naidis collection, held at the Wallace H. Day Galleries on April 5th, brought \$64,332, making a grand total for the three sessions of \$115,337. The highest price in the final session was \$19,100, paid by Mr. A. W. Frederick for four panels painted by Hubert Robert, each 94 inches high by 76 inches wide. The two over-door panels by Francois Boucher, entitled "Cupids Playing with Fledgling Birds" and "Cupids Impersonating the Muse of Music," went for \$2,900 each to Mr. T. Weinstock.

Two XIVth century Italian paintings were included in the sale. The pointed Gothic panel of "The Crucifixion" attributed to Pietro Lorenzetti, Sienese, was won by Mr. Gutelius for \$1,100 while a "Madonna and Child with Saints," attributed to Andrea Orcagna, Florentine, was knocked down to the same buyer at \$900.

A Johnson paid \$1,900 for a XVIth century Venetian gilt four-post bed with warrior finials, tester top with cavorting cupids in relief, cable-fluted columns supported by sporting cupids and a dolphin and with much other decoration.

GALLERY NOTES

Mr. Fritz Steinmeyer of the firm of Bohler and Steinmeyer, Inc., has just arrived from Europe and is stopping at the Ritz-Carlton Hotel during a brief stay in New York.

Germain Seligmann, of the firm of Jacques Seligmann and Company, arrived in New York on the *Bremen* on April 9th.

Mr. Etienne Bignou and Mr. Pierre Durand-Ruel sailed for Europe on the *Paris*, Friday, April 11th.

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EGYPTIAN FIGURE BRINGS 2,300 GNS.

LONDON. — Many centuries ago, writes A. C. R. Carter in *The Daily Telegraph*, one Wertehuti, who had been chief scribe and sculptor in the Temple of Amun at Thebes, was commemorated by a black basalt figure in a kneeling position, with a long inscription containing the prayer to the great Egyptian god: "Grant Thou that my statue may endure in this temple where Thou art established for eternity."

The temple has gone, but the prayer that the statue might endure was obviously answered, as the impressive figure appeared at Christie's on March 20th and, after a stirring contest, brought as much as 2,300 guineas (Permain).

Much has been said and written lately concerning the potency of Egyptian curses. It is permissible to wonder what risk was run by the thoughtless person who made a derisive opening bid of one guinea. This unfunny intrusion amused nobody, and a call of 200 guineas was speedily made, culminating in the result mentioned.

The figure is unquestionably a fine example of the art of the XXVth Dynasty and its value was enhanced to Egyptologists by its unusually long inscription covering all sides of the squatting scribe. Interest in Egyptian finds has been reflected in the auction rooms on several occasions. Eight years ago the magnificent obsidian head of Amenemmes III, XIIth Dynasty, realized £10,000 in the Macgregor sale, and last year a striking electrum mummy mask of the same dynasty as the figure sold on March 20th was bought for £3,000 by Mr. Howard Carter.

A few other antiquities appeared, among which was a black granite head of a lioness, XVIIIth Dynasty, emblematic of Sekhet, for which Mr. Permain gave 300 guineas. The major portion of the sale, however, consisted of the Craig Sellar porcelain and furniture, following the silver out of the same collection sold on March 19th, and the Farquhar and Mortimer Singer objects of art and furniture.

The chief lot in the first named was a set of five powdered blue Kang-he vases, bringing 520 guineas, Mr. Frank Partridge giving 460 guineas for a Chinese twelve-leaf lacquer screen painted with Dutch hunting scenes.

The Farquhar French furniture contained several covetable pieces, and Mr. J. R. Thomas defeated the Paris dealers present when he paid 800 guineas for a Louis Quinze marqueterie commode by the ébéniste Carlin, and 700 guineas for a marqueterie commode of the same period by J. Chevalier. A Sèvres porcelain service realized 280 guineas (Gooden and Fox). Although M. Fabre won the Mortimer Singer Louis Quinze marqueterie secrétaire by N. Petit at 650 guineas, and M. Backi took a Louis Seize suite at 460 guineas, it was evident that the foreign contingent lacked former enthusiasm. Paris shopkeepers are not anticipating a crowd of American customers this year.

Mr. Moss Harris bought a goodly number of pieces, giving 380 guineas for a Louis Quinze marqueterie table by C. Wolff and at the end of a day's sale yielding £15,444 a pair of Gobelin panels woven with a Boucher subject of Mercury, Silenus, and Cupid, fetched 550 guineas (Fuller).

AUBUSSON BRINGS 4700 FRANCS

PARIS.—In a March 26th sale at the Hotel Drouot 2,500 francs was obtained for a canvas by Douw representing a return from hunting; 3,200 francs for two XVIIIth century Flemish wash drawings showing village scenes; 2,550 francs for a sea view by Emmerick, and 2,650 francs for "La Rentrée de la Moisson," by Swebach.

Other notable prices were a Louis XVI gold box, 2,000 francs; Louis XVI dessert table in mahogany, 3,130 francs; a small piece of veneered furniture of Louis XV's time, 4,900 francs; lacquered chest of drawers, 2,400 francs, and a XVIIth century Aubusson tapestry, with swans and plants as subject, 4,700 francs.

PARIS ART SALE NETS 280,000 FRANCS

PARIS.—Although it was Mid-Lent, the March 27th sale of M. J. B.'s collection at the Hotel Drouot of old faience and porcelain cabinet objects, old pictures, drawings and miniatures attracted a large number of collectors and dealers. The fine total of about 280,000 francs was secured.

Among the old Marseilles faience a soup tureen fell to a bid of 23,450 francs; a plate attained 6,000 francs and another 4,000 francs; two soup tureens, respectively brought 6,900 and 12,000 francs; a sauce boat, 4,100 francs; a mustard pot, 4,100 francs, and a dish, 11,000 francs.

The Moustiers pieces comprised a shaving dish which was knocked down at 11,600 francs. Four dishes reached respectively 7,000, 5,100, 5,400 and 3,400 francs. A tray in Niederviller ware fetched 4,400 francs; and a pair of ornamental flower pots in Saint-Clément faience, 5,000 francs.

The old porcelain included four cups of Vincennes manufacture, which went for 9,000 francs; a Chinese porcelain tea box, which attained 5,100 francs and a Chantilly jug, 3,400 francs.

Other notable pieces were four rectangular boxes, which brought 10,000 francs. An oval miniature by Augustin went for 2,600 francs and a woman's portrait by Isabey for 2,100 francs.

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PARIS LETTER

Reorganization of the Cannes Museum

Exhibitions of Romantic Art at Nice

After the Pissarro Retrospective Prints by Piranesi chez Paul Proute

In the Galleries: Sculpture by Gimond, Salendre, paintings by Leopold Levy, Thomsen, Eugene Berman, Ozenfaut, Miro, Kandinsky; several women painters

By PAUL FIERENS

The reorganization of the Cannes Museum is progressing rapidly. After the collection of paintings has been put in order the curator, M. Joseph Billiet, will exhume from obscurity the collection of oriental antiquities left to Cannes by Baron Lycklama in the late XIXth century, which has for years lain in disorder and been almost forgotten. Dr. Conteneau, curator of the Louvre, has examined the collection and identified more than seven hundred pieces. These will be arranged by M. Billiet in methodical presentation in the Museum of Fine Arts.

Among the most interesting examples of the Lycklama collection are a series of Sumerian and Chaldean cylinder seals, dating from about the third to the first century B. C. There are also Hittite, Anatolian, Syrian and Arabian statuettes, sarcophagi, etc.

Besides some Persian art, the collection includes pre-Columbian antiquities and Oceanic arms and fetiches, all of which will in turn be carefully arranged and displayed in the Museum.

It is indeed gratifying to report that Cannes will now have a well organized museum, worthy both of the city and of the many strangers who sojourn there during the winter months.

The Cote d'Azur has recently made a decidedly praiseworthy entrance into the field of art. At the Musée Massena in Nice an exhibition of romantic art, featuring original works by Henri Monnier, Tony Johannot, lithographs by Daumier, Gavarni, Celestin Nanteuil, Raffet, etc., is about to open. Books and lithographs will also be on view.

At the Jules Cheret Museum in the same city are now being shown paintings, watercolors, pastels, drawings and lithographs from Gericault to Eugene Delacroix, which have been loaned from the collection of Baron Joseph Vitta.

The Camille Pissarro exhibition in the Orangerie, has been extremely successful. It closed on April 11th and will be followed by a retrospective showing of the work of Ernest Laurent, a recently deceased member of the Institute.

A Bourdelle exhibition has already been announced, but has been postponed until February 15th with the consent of the sculptor's widow, in order to secure a more complete and better presentation.

Paul Huet (1803-1869) was, as we know, the first romantic landscape painter, a friend of Delacroix and the direct precursor of Theodore Rousseau, Jules Dupré and the artists of the Fontainebleau school. It is less well known, perhaps, that it was he who brought Corot and Courbet together. One takes this fact into account when looking at the numerous paintings, studies, watercolors and drawings which the descendants of the artist have brought together and are showing at the Galerie 23, in the rue Boetie.

In the opening ceremonies of this Huet retrospective, which took place on March 22nd, M. Eugene Marsan did not hesitate to present the painter as a sort of "Impressionist before the letter." Certain subtly observed sunsets and several pastels of surprising freshness substantiate this point of view. But above all it must not be forgotten that Paul Huet was the connecting link between the English landscapes of Constable, Bonington

and Turner and the works of the Barbizon school. It is no reflection upon his art to observe that the special flavor in his landscapes is usually due to their English accent, which is quite as enjoyable as the Dutch influence found in the work of another pioneer in French XIXth century landscape painting, Georges Michel.

M. Paul Proute, who last month acquainted us with the less popular aspects of the work of Gustave Doré, is now showing in his rue de Seine Gallery a magnificent collection of engravings by G. B. Piranesi. These extremely rare states of "Carceri," "Antichita romane" and "Vedute" have nothing in common with the proofs usually offered as examples of the genius of this visionary etcher. Nothing is more instructive than to compare the light and very Venetian feeling of his "Caprices decoratifs" with the great works in which Piranesi evoked the majesty of temples and Roman palaces.

The "Carceri" constitute the most lyrical and "modern" work of Piranesi. The states of 1745 are luminous, nervous in line, shot through with zigzag lines of extraordinarily free execution. Later, the engraver took up his plates again, enriched them and deepened them in such a fashion that it is difficult to imagine that the first and the last states could have been taken from the same copper.

There are complaints in the galleries. Business, it appears, is bad. However, there have never been so many exhibitions at the same time and the only people who are not resting are the critics.

Marcel Gimond, one of the most reflective of the young sculptors and the most classic of contemporaries, is now showing a group of female figures at the Th. Briant Gallery. The vigor and harmony of their design shows that his art has enlarged in comprehension and in scope and has set aside all rhetorical effects, becoming purely a matter of proportions, not without emotional power. Gimond is a true sculptor.

A remarkable sculptor in stone is Salendre, from Lyons, whose works are on view at the Brummer Gallery. His figures are simplified in design and are built up with a beautiful feeling for the movement of masses.

Leopold Levy, at the Georges Bernheim Gallery, is showing a group of harmonious landscapes, of a delicate luminosity. He reminds one of Corot and of Derain, whose style he has rendered more supple. His paintings have poise and restraint as well as a French delicacy of expression.

Rene Thomsen, at the Marcel Bernheim Gallery, is a serious and painstaking artist, who reveals in his most accomplished pictures a profound sensibility without restlessness. His style is rich, warm and vigorous.

Eugene Berman, at the Jacques Bonjean Gallery, transports us into another world. But it is to be regretted that he has allowed exaggeration to mar a style which has no need of artificial means to render it moving. His architectural phantoms are less abstract and less cold than those of Chirico. His work has a decided human appeal and has already exercised considerable influence over contemporary painters. Many of the young artists recognize Berman as their master.

At the Jeanne-Castel Gallery are works by Ozenfaut, who is always engaged in a search for the "constants" of plastic art and employs cave drawings as a point of departure. He has reduced the human form to his hieroglyphic system and exalts "la Belle Vie" in a sequence of analytic and schematic compositions. His effort commands respect but he is more convincing as a painter than as an analyst.

It seems that Joan Miro, now exhibiting at the Pierre Gallery, has deceived us. We had believed him to be the best of the surrealists, for two years ago his art was pursuing its proper aims and finding its justification in a marvelous coloristic achievement. Miro has now turned away from all that in order to paste bits of pasteboard on top of one another. Only a Picasso would be justified in permitting himself such a relaxation.

Kandinsky, who is showing at the Gallery of France, appears much more intelligent than Miro. In style he approaches Paul Klee. His abstract pictures are composed with in-

genuity and finesse; they stimulate neither dreams nor thoughts, but they amuse.

Several women painters have distinguished themselves, among them Berthe Martinie, at the Zak Gallery, in whose romantic gouaches spirited horses prance. Her style is founded upon observation transposed into an ideal world where the ancient and the modern are not differentiated. Berthe Martinie's originality becomes more and more marked.

Other women artists whose work is now on view in the galleries are: Odette des Garets (at the Druet Gallery) whose delicate sensibility is expressed in a ripe and balanced style; Andree Levy (at the Fabre Gallery) revealing in her debut an all-embracing ardor and an exceptional temperament; Genevieve Gallibert (Druet Gallery) emulates Dufy in airy canvases of joyous feeling and remarkable design. Also worthy of mention are the works of Mmes. or Mlles. Dora Bianka, Elena Popea, Bouche Vauderborgh, Suzanne Duchamp, Julie W. Mezerova and others.

There is still another woman artist who should not be overlooked. This is Berthe Morisot, who triumphs in the spring exhibition organized at the

CHINESE VASE
REALIZES 660 GNS.

LONDON.—A man claiming to be an expert in Chinese porcelain has to have real knowledge in differentiating the values of pieces claimed to be of the K'ang-hsi period, writes A. C. R. Carter in *The Daily Telegraph*. It follows that, in a sale, after various specimens have fetched comparatively moderate sums, the bidding will suddenly jump when a vase is offered apparently of only slightly better quality.

There was one of these mild surprises at Christie's on March 25th, when a *famille-verte* oviform vase,

Cardo Gallery with a picture entitled "Fraicheur." She is also represented by exquisite pastels and "Le Berceau," a canvas which recalls Degas. A great deal of freshness is revealed in the sheafs of Pissarro, the flowers of Derain, the "Young Girl" of Bonnard and a brilliant watercolor by Segonzac. Also in the Cardo exhibition is the delightful "Enfant aux fouets," by Renoir, of which Luc-Albert Moreau showed so faithful a copy last month.

17½ inches high, enameled with plants, flowers and birds, realized as much as 660 guineas, given by Mr. Ford, who had been deputed by a wary collector to act for him.

The incident recalled a sale at another auction room in 1926. A miscellaneous lot of "china" had been sent by the owner of a modest flat who required more room. Among the heterogeneous stuff were two pale yellow vases which had been considered merely ornamental. But the experts discovered that they were rare *famille-jaune* K'ang-hsi, and the well known judge of such, Mr. Alfred de Pinna, gave as much as 1,450 guineas for the pair.

Bonapartist sentiment is obviously dead. A metal-gilt cashet, with enamel bands, bearing the monogram of Prince Victor Napoleon, to whom the City of Paris had presented it, fetched only 3 guineas, and one wondered whether it was originally supposed to be gold. The experts, too, did not trouble overmuch about a small panel of XIIIth century stained glass, once in an old priory church in Shropshire, and the last bid was 29 guineas (Polak). The purchaser paid 90 guineas for a Spanish orphrey, XVth century, 7 feet long by 9 inches, embroidered with figures of the Virgin and Child with saints. The total came to nearly £3,000.

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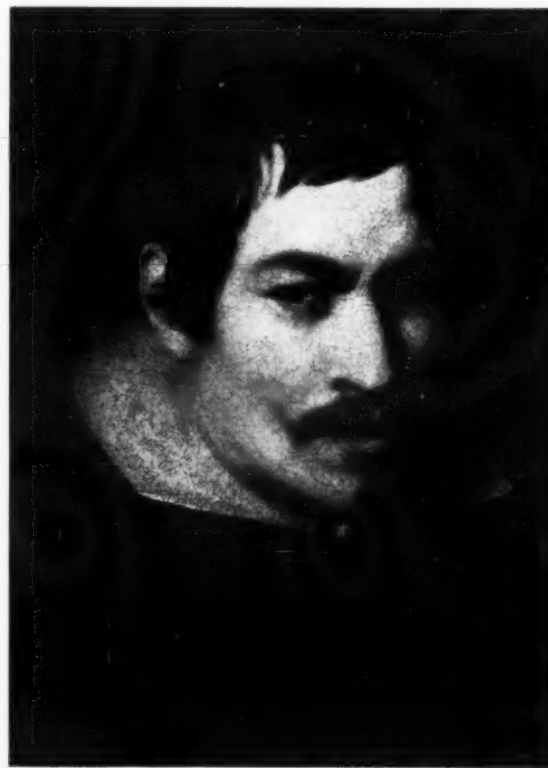
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Detail of a portrait by Diego Velazquez

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RARITIES IN BOERNER SALE

LEIPZIG.—The firm of C. G. Boerner are issuing a smaller catalogue in addition to the large volumes already issued for their May sales. In this may be found a further selection of Hermitage duplicates as well as 125 French and English prints of the XVIIIth century, both in color and black and white. Among the sixty colored specimens there are many proofs of the first quality, such as Debucourt's famous "La Rose—La Main," "Annette and Lubin," "Menuet de la Mariee" and "Noce au Chateau" by Janinet. Among the important English specimens are to be noted J. R. Smith's "What You Will," and "A Maid, a Wife, a Widow," in perfect condition with full margins. These prints, in such unusual preservation, rank among the greatest rarities and seldom appear in the auction market.

A separate notice has already appeared concerning the engravings from the Hermitage and the drawings from the Ehlers and Gaa collection, and in this connection it is sufficient to mention again that they are extremely rich in rare old prints. Such highly desirable items as these can only be secured when collections appear on the market that were built up years ago.

CHINESE ART IN PARIS DISPERSAL

PARIS.—In a sale of Chinese art objects, paintings, sculptures, carpets and furniture at the Hotel Drouot, terminating on March 22nd, a Chinese carpet of the end of the XVIIIth century was knocked down to a bid of 24,000 francs. An armoire in brown lacquer with mother-of-pearl decorations, of the later XVIIIth century, brought 9,100 francs; a jade vase, 7,010 francs; a carved wood statuette, 5,300 francs; an XVIIIth century table, in a lacquered leather, 7,400 francs, and a Chinese silk carpet, 6,000 francs.

FURNITURE IN LONDON SALES

LONDON.—Puttick and Simpson's sale on March 21st of old English and French furniture, objects of art, and textiles from various sources totaled £5,200.

Among the more important lots were a Louis XVI mantel clock in ormolu drumshape case with figures of Venus and Cupid, by Cronier 13½ inches high, which fetched 110 guineas (Lefevre); a crucifix, the figure of finely carved ivory, the cross of ebonized wood, by Duquesnoy, Flemish early XVIIIth century, 33 inches high—70 guineas (Mund); a Chippendale mahogany winged bookcase, 109 inches wide—105 guineas (Charles); a set of six and two elbow Chippendale mahogany chairs, the shaped backs with pierced Gothic centers—160 guineas (Kingston); a Louis XV kingwood marqueterie poudreuse, inlaid with bouquets of flowers, the folding top enclosing mirror, boxes, etc., signed G. Kelp, 31 inches wide—105 guineas (Crittton); a Louis XV work table of kingwood marqueterie, by Roussel, 16½ inches diameter, brought from Paris at the time of the Revolution by M. and Mme. Christin, who were friends of the Princess de Lamballe—280 guineas (Montgomery); a Louis XV bonheur-de-jour of tulipwood marqueterie, inlaid with flowers, etc., by L. Boudin, 25 inches wide by 38 inches high—350 guineas (Cameron); a Louis XVI mahogany bureau, with chased ormolu mounts, 39 inches wide—210 guineas (Pickering); a Feraghan carpet designed with formal flowers, 16 feet by 10 feet—130 guineas (Barrow); and another with formal flowers and foliage, 26 feet by 17 feet—340 guineas (Malcolm).

At Sotheby's, on the same day, old English glass, furniture and decorative objects fetched £1,201. A Sheraton mahogany pedestal dining table, 4 feet wide, extending to 14 feet long, sold for £100 (Hope).

FURNITURE IN DROUOT SALE

PARIS.—A choice ensemble of fine furniture, varied art objects, old and modern paintings and some jewelry was sold on March 28th at the Hotel Drouot. 10,200 francs was obtained for a bedroom suite in Amboyna wood; and 6,400 francs for a chest of drawers in rosewood, signed Roussel. A regency style writing table fetched 4,000 francs; a drawing-room suite covered with Aubusson tapestry, 4,550 francs, and an armoire in rosewood veneer, 4,400 francs.

In a sale of old and modern paintings, two miniature portraits by Garneray attained 2,510 francs, and two paintings by Maas, "Le Passage du Bac" and "Vue d'un Port," 2,100 francs. A panel attributed to Van de Velde, "La Chasse au Cerf," went for 3,600 francs.

FRENCH ART SOLD AT HOTEL DROUOT

PARIS.—At the Hotel Drouot on March 25th, a sale of old and modern art objects, curiosities, furniture, tapestry and oriental carpets was held, at which a drawing-room suite covered with old Aubusson tapestry attained 29,100 francs. Other notable prices were as follows: Louis XV chest of drawers, with the stamp of Ellaume, 4,020 francs; Louis XVI mahogany glass case, 6,000 francs; Louis XV double-sloped desk, 5,600 francs; two XVIIIth century armchairs, 5,100 francs; Louis XV dressing-table, 4,350 francs; a pair of bronze lamp-stands, 4,000 francs. An XVIIIth century Flemish "verdure" tapestry, with landscapes and birds as subjects, was run up to 16,950 francs; a XVIIIth century Aubusson tapestry, with figures as subjects, reached 10,000 francs; a valance of point lace of Louis XIV's time, 7,000 francs; a XVIth century tapestry, showing animals and landscape, 6,100 francs, and an oriental carpet, 5,250 francs.

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

RANDALL PRIVATE PRESS BOOKS

Exhibition, April 17
Sale, April 24

According to the announcement of the American Art Association-Anderson Galleries, Inc., private press books from the library of David Randall of Pennsylvania will go on exhibition at the Galleries on April 17th, for sale the afternoon of the 24th. Included are rare vellum copies of the products of the Ashendene, Doves and Kelm-scott Presses as well as books from the Aldene, Baskerville, Elzevir, Essex House, Grabhorn, Grolier Club, Nonesuch and Vale Presses. There is an almost complete representation of Nonesuch Press publications, a number of works by William Loring Andrews and many books designed by Bruce Rogers.

The sale includes Harry T. Peters' *Currier & Ives. Printers to the American People*, Garden City, 1929; the *Grolier Whistler* with seven supplementary plates laid in; and the seven volumes of the catalogue of the George

SARTORIUS SET BRINGS 290 GNS.

LONDON.—At Christie's on March 21st old pictures from various sources brought £4,525, and included: J. N. Sartorius, a set of five fox-hunting scenes, 1814, 13 inches by 17 inches—290 guineas (Vicars); G. J. van Leeuwen, a pair of flower and fruit pieces, signed and dated 1812—175 guineas (W. Sabin); F. de Franceschi, the Adoration of the Magi, on panel 46 inches by 122 inches—420 guineas (North); and J. Highmore, portrait of Mrs. West, wife of Admiral West, in white satin dress, signed and dated 1742—130 guineas (Vicars).

Eumorfopoulos collection, London: Ernest Benn, 1925-28, a fine work on Chinese pottery and porcelain.

AUTOGRAPHS AND FIRST EDITIONS BY SHAW AND OTHERS

Exhibition, April 24
Sale, April 30

The American Art Association-Anderson Galleries, Inc., announce a sale of Shaviana and other autographs and first editions to take place at the Galleries on April 30th, after exhibition from the 24th. The Shaw items are most noteworthy and include the first issue of the first edition of *An Unsocial Socialist* with the mistake of "The Confession of Bryon Cashel's Profession" instead of "Cashel Bryon's Profession" on the title-page; a *Mrs. Warren's Profession* with ten autograph letters by the author; *A Note on the Irish Theatre* by Theodore Roosevelt and an "Interview" on the Irish Players in America by George Bernard Shaw, the only copy with the frontispiece portrait of Shaw by himself, from a print made by F. H. Evans, owned by Alfred Stieglitz; besides many other letters of great interest.

Other outstanding items are the original manuscript of Arnold Bennett's *Anna of the Five Towns*; a signed letter by Keats to Jane Reynolds; a first edition of Spenser's *Colin Clouts Come Home Againe* in fine condition; and a first edition of Richard Crashaw's *Steps to the Temple*, London, 1646, with the original blank leaves.

BALTIMORE

The private view of the Cone collection of modern paintings and sculpture was held at the Baltimore Museum of Art on April 1st.

The Maryland Institute's exhibition of etchings and lithographs by James McNeill Whistler, from the Lucas collection, opened to the public on March 30th and is to continue through the 13th of April.

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NEW YORK AUCTION CALENDAR

American Art Association
Anderson Galleries, Inc.
30 East 57th Street

April 10, 11, 12—Part II of the Havemeyer estate, comprising Roman, Syrian and Egyptian glass, Hispano-Moresque luster ware, Mohammedan pottery and Italian majolica and rugs.

April 16, 17—Drawings, etchings and prints, from the estates of Mrs. H. O. Havemeyer, Charles A. Gould and Th. Berg.

April 14-19—Part III of the Havemeyer estate, Japanese and Chinese art.

Wallace A. Day Galleries
16 East 60th Street

April 18, 19—Oil paintings, bronzes, antique furniture, oriental rugs and objects of art.

Elliott A. Hanseman Gallery
146-148 East 56th Street

April 16, 17, 18—Max Williams paintings, prints and books of reference.

Plaza Art Galleries
9-13 East 59th Street

April 10, 11, 12—Collection of furniture and antiques, Chinese paintings on glass, and a library of books.

April 15, 16—Liquidation sale of jewelry by order of the Creditors' Liquidation Committee.

Rains Galleries, Inc.
3 East 53rd Street

April 9-12—Large collection of furniture, autograph letters, oil paintings, Chinese and Japanese art objects, etc., oriental rugs, English saddles, lamps, prints and jewelry.

Silo Galleries
40 East 45th Street

April 11, 12—Furniture and bric-a-brac.

April 15, 16—Miscellaneous books.

FOREIGN AUCTION CALENDAR

BERLIN
Wertheim

April 30—The Svenonius collection of old Masters.

April 30—The Renner Zimmermann painting collection.

Holstein and Puppel

April 29, 30—Two high-class foreign collections and German museum duplicates containing valuable engravings, etchings and woodcuts by old masters of the XVth-XVIIIth centuries.

H. Ball & P. Graupe

April 28-29—The collection of Dr. L. Seligmann of Cologne.

Boerner-Graupe

May 12—Old master drawings from a Vienna collection.

May 12—Paintings, miniatures and sculpture from a Vienna collection.

LEIPZIG
C. & G. Boerner

May 5, 6—The Ehlers and Gaa collection of old master drawings.

May 7, 9—Duplicates from the print collection of the Eremitage.

COLOGNE
Math. Lempertz

May 1—Antique textiles, furniture and oriental art.

May 12—Paintings by modern masters.

MUNICH
Hugo Helbing

May 8—Paintings of the XIXth and XXth centuries.

LONDON
Sotheby

April 14-17—Printed books, literary and mediaeval mss., autograph letters, etc.

AUCTION SALES REPORTS

FURNITURE AND OBJETS D'ART

Plaza Art Galleries—French, English, Italian and Spanish furniture and objets d'art, the collection of a well known Fifth Avenue decorator, were sold on April 3rd, 4th and 5th, bringing a grand total of \$26,278.50. We print below a list of the items bringing the highest prices, with names of purchasers:

78—Walnut and crimson damask and velvet sofa; Mrs. G. Emise.....\$100

152—Two Italian carved and gilded state chairs, covered in jardiniere velvet;

Dr. Leland Cofer.....\$180

247—Antique French dark green marble mantel; Mrs. R. M. Gates.....\$150

303—Louis XV carved walnut canape, covered in rose cut velvet; Mr. H. Symons\$250

317—Louis XV carved and painted canape, upholstered in brocade; Mrs. R. L. Wilfley\$215

344—Carved oak Gothic chest; Mrs. Harry Hershfield\$120

358—Carved and painted pedestal clock by Guilot, Paris; H. Symons.....\$180

368—Decorated four-fold screen; Mrs. J. D. White.....\$120

369—Decorated three-fold screen; Mrs. J. D. White.....\$140

396—Georgian carved mahogany console

table with marble top; Mrs. W. McGreevery\$170

441—Carved mahogany and silver maple bed; Mrs. G. Emise.....\$130

470—Adam style decorated mahogany and satinwood sideboard; Mrs. M. C. Thompson\$135

472—Eight Georgian style walnut dining chairs; Mr. G. Smyth, agent.....\$240

473—Ditto; Mr. G. Smyth, agent.....\$240

474—Seven Georgian style walnut dining chairs, matching above; Mr. G. Smyth, agent\$210

478—Tapestry panel, Boucher cartoon, 6 feet 8 x 5 feet 2; Mr. H. Frankel.....\$200

509—Carved walnut canape, Louis XV, covered in crimson damask; Mr. W. F. Moore\$110

519—English carved and decorated oak cupboard; Mr. H. Symons.....\$260

540—Carved walnut bergere, Louis XVI style, covered in brocade rep; Mr. W. F. Moore.....\$150

552—Two Italian XVIIIth century carved walnut side chairs, covered in verdure tapestry; Mr. C. Trevor.....\$130

558—Carved walnut sofa, upholstered in Gothic style tapestry; Mr. E. R. van Sickle\$460

559—Aubusson tapestry panel, 8 feet 9 x 7 feet 3; Mr. Charles Albert.....\$525

560—Aubusson tapestry panel, Louis XV style, 10 feet x 8 feet 4; Mr. H. Frankel\$700

621—Painted three-fold screen; Mrs. J. D. White\$150

630—Painted four-fold screen; Mrs. G. Emise\$130

639—Carved and gilded decorated bedstead; Mrs. M. L. Hirst.....\$155

654—Carved and gilded suite, sofa and wing armchair, upholstered in striped brocade; Mr. W. E. Howe.....\$455

657—Carved and gilded salon suite, 3 pieces, upholstered in jacquard loom tapestry, Louis XVI style; Di Salvo Brothers\$375

658—Two carved and gilded bergeres, jacquard tapestry, en suite with preceding; Di Salvo\$260

676—Louis XVI style carved and gilded salon suite, 3 pieces, upholstered in Aubusson tapestry; Mr. W. F. Moore\$400

677—Two carved and gilded side chairs, en suite with the preceding; Mr. J. Farson\$225

MINNEAPOLIS

On Saturday, April 5th, the second large painting exhibition of the season opens in Gallery C-9, of the Minneapolis Art Institute. It consists of paintings by modern French artists, from Cézanne, Renoir and Degas to Picasso and Braque. The showing represents modern French art in the broad sense. Although the Cubists are represented, Impressionism, now a far cry from modern abstractions, is also shown. Works by Monet, Cézanne, Renoir, Seurat, Berthe Morisot, Degas, Rousseau, Picasso, Matisse, Surville, Braque and others are included.

An exhibition of drawings by Mestrovic will also open at the Art Institute on April 5th. These thirty studies for projects in the round have been especially chosen for circuit by the sculptor.

GRAND CENTRAL SCHOOL EXHIBITS

The Grand Central School of Art is opening its sixth annual exhibition of student work on Tuesday, April 15th, at 3 o'clock in the Sargent and portrait rooms of Grand Central Art Galleries. The exhibition will continue until April 26th, which will give ample opportunity to friends and relatives of the students to see the work being done in the School. The exhibition will include about 600 examples of work in drawing, painting, illustration, design, sculpture, advertising work and interior decorations. The prizes will be awarded by a jury composed of members of the faculty which includes: Edmund Greacen, Wayman Adams,

George Pearse Ennis, Howard L. Hildebrandt, John R. Koopman, H. R. Ballinger, Don Weir, George Lober, Henry B. Snell, Arshele Gorky, Frank Hazell, Pruett Carter, J. Scott Williams, Arthur W. Woelfe and Eric Pape.

One of the high points of interest in this exhibition is the awarding of approximately \$500 in prizes as well as the Art School medals.

Prizes will be awarded in antique drawing, still life, watercolor, illustration, sculpture, design, interior decoration, life drawing and painting and advertising illustration.

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PHILADELPHIA

At the Plastic Club's recent annual exhibition of oils and sculpture, the jury of award, composed of Hugh H. Breckenridge, S. Walter Norris and Ada Williamson, gave the gold medal to Eleanor Finnesey's "Flowers," while the silver medal went to Ellen Donovan for "The Village," a winter scene in low tones. Perhaps the most pleasing picture in the exhibition was "Don Quixote," by Margaret Gest, a modernistic interpretation of the famous tilt with the windmills, which received honorable mention.

The Art Alliance's biennial exhibition of sculpture in the open air is scheduled to open on May 15th in Rittenhouse Square. The prizes to be awarded were announced recently by Miss Clara R. Mason, executive secretary of the Alliance.

The Fairmount Park Association will give a prize of one thousand dollars for the best work of sculpture suitable for permanent erection outdoors. The Alliance will give two prizes of five hundred dollars each, one for a group, or a single figure, suitable for

placement in front of the Alliance Building, and the other for the best piece of sculpture, irrespective of subject. The Garden Club of America will award a gold medal for the best decorative group, or single figure, suitable for a garden.

Juries to pass upon the work of contributors have been appointed in New York, Boston and Chicago. In New York the jury is composed of Walker Hancock, C. Paul Jennewein and Alexander Archipenko; in Boston, Richard Recchia and George Demetrios, and in Chicago, Albin Polasek.

Two more April showings have been announced by the Art Alliance. A collection of architectural models by Florence I. Musselman, placed on view on April 5th, will occupy the galleries until May 1st. From April 29th to May 13th, a collection of watercolors by Emil J. Bistran will be shown.

The Saturday Morning Junior Class of the Pennsylvania Museum's School of Industrial Art opens its annual exhibition at the School on April 12th, to continue through the 19th.

In Memorial Hall, Fairmount Park, a collection illustrating the process of printmaking from engraving through the various reproductive processes has been placed on view.

Of interest among the recent exhibi-

tions in the galleries were the paintings of Henry McCarter at the Edward Side Gallery and those of Fred Wagner at the Newman Gallery. Among the works by the former shown were "Cathedral, Mill and University" and "Faith." "Sunday Morning, St. Anne, Finistere, France" and a number of beach compositions. Canvases by Fred Wagner at the Newman Gallery included his "Winter Morning," "Fish Houses," "Late Afternoon" and "Excavation." A number of his pastels were also shown.

The Fellowship of the Pennsylvania Academy of the Fine Arts recently exhibited two groups of paintings by its members, respectively, at the Wissahickon High School and the Woodrow Wilson Junior High School. Its exhibition at the Frankford Library continued until April 2nd. It has also placed on view in the entrance hall of the parent academy, Broad and Cherry Streets, an exhibition of reproductions of works by Pablo Picasso, through the courtesy of the publisher, H. C. Perleberg.

The Pennsylvania Museum of Art opened to the public, on April 9th, the installation of American furniture from the collection of Miss Ella Parsons in the East Gallery at Memorial Hall.



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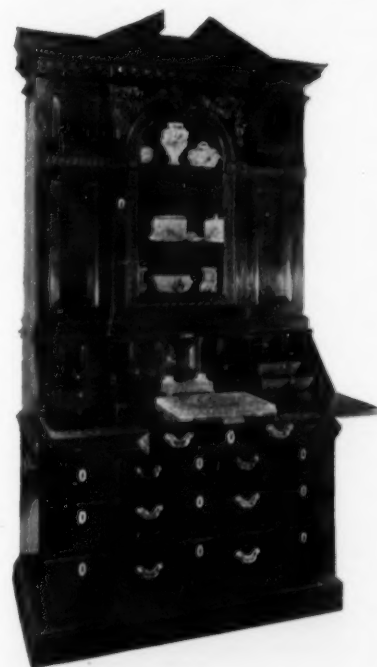
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Important Paintings By Crivelli In Boston Collections

In The Bulletin of the Museum of Fine Arts, Boston

BOSTON.—In the middle of the XVth century, at the moment when the elder Vivarini and Bellini were laying the foundations for the Golden Age of Venetian painting, there emerged the unique artistic personality of Carlo Crivelli, —a personality so distinct and so decisive that, while standing aloof from the general development of his time, he yet was able to bring to completion with consummate technique his own interpretation of life. In relation to his century, Crivelli is often overlooked in the desire to reach the progressive Giorgione and Titian, but in any careful survey of the Italian world of art he could never be omitted, for within the limits of his energetic conception, where his emphasis rested upon boldness of delineation and brilliance of decorative effect, he stands without a rival. It is true that he merits the name of reactionary. His uninterrupted residence in the Marche away from the discoveries and competitions of the capital tended to crystallize his style and to maintain a certain uniformity throughout his career; but the determining factor is not so much this retrogressive character as the individuality of the man himself, who alone and amid provincial surroundings had the innate power to develop his vision to its culmination. As the Byzantine mosaicists of the second Golden Age in the prophets of Hosios Loukos or Daphni have achieved a monumental suavity that approaches the Classic, so here, this XVth century "archaic" has infused his figures with something of the same quality.

Throughout his life Crivelli's favorite composition was the Madonna and Child, often as the center of a polyptych with attendant saints. He painted this theme constantly, always on the same general scheme, but with inexhaustible variety of interest and detail. An admirable example in America of such a Madonna in his mature style is the Lazzaroni panel in the collection of Mr. Philip Lehman. With the exception of this subject, however, the opportunity to study and appreciate Crivelli in Cambridge and Boston is phenomenal. The refinement, the decorative splendor, the extreme stylization, the enamel technique appear to advantage in the "St. George and the Dragon" at Fenway Court, while the sterner severity, the intense emotion, the peculiar energy find expression, first in the earlier "Pietà" of the Fogg Museum and finally in the dramatic interpretation of 1485 at the Museum of Fine Arts. In a discussion of any work of art it is unusual and satisfying to feel at the outset absolute certainty with regard to attribu-

tion. All three of these paintings are conclusively examples from the hand of Crivelli himself and exhibit his qualities without need of apology.

The life of the artist is largely conjectural; the limited knowledge of his undramatic wanderings has been much discussed, and it is only necessary to recall the two significant dates—his appearance in a Venetian tribunal in 1457, and his knighthood by King Ferdinand of Capua in 1490. Each of these events has its reflection in his painting, the first in revealing his pride in his origin, for he used the word Veneti invariably in his signature, and the second making possible the dating (after 1490) of such paintings as are signed with the added title Miles. The reason for Crivelli's departure to the Marche (Rushforth suggests his accompaniment of Antonio Vivarini on a commission to Pausola) is unknown; but his work after his arrival there can be divided as a matter of convenience into three periods based upon a study of the original situations of his pictures and supplemented by occasional dates. During the first of these divisions, from 1468-1473, his principal residence was at Fermo and his outstanding production the early series of Madonnas. The second period reaches to 1487 with the heart of his activity at Ascoli and includes the great Annunciation of 1486 executed for Camerino. Finally, during the last years of his life, he reappears at Fermo possibly in the service of the Vinci family—a period of six

years or more (his death is unrecorded) which produced a group of masterpieces, the "Coronation" and "Madonna of the Candle" at the Brera and the "Presentation of the Keys to St. Peter" at Berlin.

As Crivelli's life is unknown, and as his character is to be sought only through the evidence of his pictures, so it is also with the influences in his style. Authorities have traced analogies, not without plausibility, to all the currents present in North Italy after 1460—the approximate initiation of his activity. Venturi suggests Antonio da Negroponte on the resemblance of the Madonna in San Francesco della Vigna; Mather, on the mannerism of the Madonna's coiffure, sees the final influence in Jacopo Bellini; others feel Jacobello, Giambono and the early Venetians. All agree, of course, in the marked derivation from Squarcione and the Paduans with special reference to Giorgio Schiavone. Certainly, there can be no question of the close affiliation in composition and style between the early Madonnas of this Squarcionesco and the Verona altarpiece of Crivelli. The marble architectural setting, the sculptural types, the playful putti, the angularities of drawing, the garlands of fruit, the vistas of Gothic town and barren tree—all these appear frequently throughout the art of Crivelli. Similarly, the part which the Vivarini played is large. Figures reminiscent of the Fathers of the Church in the altarpiece for the Scuola Grande della Carità, or of the saints in Bartolomeo's Vienna altarpiece, or of the St. Nicholas in the Bari "Enthronement" are played upon by Crivelli; the ornamental frieze running along the front of the throne in the Frari altarpiece, or the thoughtful Vivarini Madonnas at Milan and Venice anticipate the Painter of the Marche. This very confusion of influences testifies to the individuality of his genius, which

(Continued on page 25)

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Important Paintings By Crivelli In Boston Collections

(Continued from page 24)

could adapt so many varied traditions to its own formula. It is enough to assert here that, whoever his most immediate masters may have been, there is in Crivelli a mixture of the Paduan, the late Gothic, and, chiefly in his abstract interpretation, the Byzantine.

The "St. George and the Dragon" in the Isabella Stewart Gardner Collection, as a dramatic and decorative portrayal of the inevitably appealing allegory, is worthy of all the high praise lavished upon it by Berenson. Inasmuch as the picture is not dated, it is assigned with considerable latitude to various periods of Crivelli's life. Purely on internal evidence, on the basis of the profusion of gold embossed work and, more specifically, of the kinship in feeling to the series of early Madonnas, I prefer, with Drey, an early assignment, possibly about 1472. At the same time, the actual date in this instance is unimportant in comparison with the qualities of the panel itself.

The composition is original and forceful; the design imaginative and yet controlled. A thousand subtleties of repetition of motif make for harmonious unity. The diagonal line of the horse's back is repeated in the scabbard, the sword, and the little path stretching away into the distance. These, in turn, are balanced by the right angle of the cliff and the broken lance piercing the dragon's tongue. Similarly, the flying hair and cloak of St. George find an echo in the stylized tail of his steed; and the curve of the foreshortened horse is recalled on the neck of the dragon. Crivelli as a composer has subtly understood the fundamentals of axial balance and the suppression of unnecessary planes. The drawing throughout is firm, sharp, and of that exquisite refinement in which he excelled; but it is above all in the color that he here asserts his charm. Typically, he has rendered his shadows by simple hatchings and then brought the whole surface up to transparent porcelain finish. The spotting of the tones, the brilliancy of the reds and greens in the caparison of the knight, the effective use of gold and jewels to emboss the trappings of the horse, the tiny trees, the halo and gold ground—all these are more in harmony with illuminations of the International

Style than with any creations of the Renaissance.

This legendary subject provides such a satisfactory outlet for the less serious side of Crivelli's nature that one almost regrets the rarity of similar themes in his work—the result of his marked predilection for single monumental figures and ritualistic compositions. In the predella of the Odoni altarpiece, executed after 1490, this lighter point of view reappears once more in another St. George. Conceived in the same vein, the horse is more scientifically drawn, the action more spirited, the treatment broader, but despite the attraction of the picture it lacks the gaiety and youthful freshness of the earlier version. Still another fascinating comparison is the St. George painted by some unidentified Venetian, possibly Quirico da Murano, in the opinion of Berenson, which hangs in the Martinengo Gallery, Brescia. Horizontal instead of vertical in plan, this picture possesses the same gold background, embossed trimmings, and quaintness of setting seen in the Gardner panel. Carpaccio is the heir of such as these. Crivelli also painted a St. George now in the Metropolitan Museum and an associated "St. Michael Trampling a Monster" in the Demidoff altarpiece of 1476, but both these young heroes in their separate niches fall far short of the spirit of the knight at Fenway Court. In his fineness of feature and eager tensility of expression, he is worthy of association with the "Madonna of Pausola" or, more appropriately, with the St. Gimignano of the Brera triptych.

Turning to the details of the painting, we find them also typically Crivellian. The delightful Gothic town with the diminutive kneeling princess reappears many times in his work, for instance, in the scene at the right in the Verona Madonna in the tower of the Northbrook Resurrection, and in the distant vistas of the Ancona and Northbrook Madonnas. The barren landscape with the tufts of vegetation springing from the dry earth finds analogies in the St. John of the Demidoff altarpiece, the Odoni predella, and closest of all, in the Spiridon Crucifixion. These comparisons are mentioned, the technical accomplishments stressed, not alone for their intrinsic interest but because they contribute to an understanding of the mediaeval strain in Crivelli.

As a foil to this fairy-tale and as a

prelude to the more sumptuous interpretation at the Museum of Fine Arts, the Pietà of the Fogg Museum serves admirably. This theme had a powerful attraction for Crivelli, which increased in his later periods. There are not less than ten acknowledged representations of it, of which five form a magnificent series (Fogg, Crawshaw, Boston Museum, Vatican, and Brera). The remaining five, six if the Berlin predella is admitted (Massa, Brocklebank, Johnson, Monte Fiore, and Ascoli), all have their merits, but for one reason or another are less pertinent to the present discussion. Thus, the Dead Christ in the upper

pinnacle of the Massa altarpiece (1468) lacks conception of form; the Brocklebank Lunette in which Nicodemus and Joseph of Arimathea appear, although built on almost the same scheme as the later group, seems, to me at least, still crude in type and inferior in execution. On the other hand, the Johnson and Monte Fiore panels, each representing Christ supported by two boy angels are strong, both in delineation and feeling, and only of less significance here because they form a separate category by themselves. Finally, the Ascoli version has darkened to such a degree that it is difficult to consider it more

extensively than as the basis of the others.

The Fogg picture, then, may be taken as the first of a series of five pietàs, and (though lacking date and signature) may be given with reasonable assurance to the year 1473 or immediately after. From its shape it was undoubtedly designed for the center of an ancona. It is the only one of the five which does not include the Magdalen, but it nevertheless depends directly upon the damaged and over-harsh interpretation at Ascoli. Furthermore, Drey and Venturi call spe-

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Important Paintings By Crivelli In Boston Collections

(Continued from page 25)

cial attention to the derivation from the masterful Bellini Pietà of the Brera. It is a cause of the deepest regret that the Fogg panel has suffered so severely; but despite the extent of the damage, the spirit of the master is not entirely obliterated. It would only be conjectural to discuss the anatomy or expression of Christ, but the other figures adequately justify comparison. The Madonna, in the sweetness of her grief, is a much softened interpretation of the type at Ascoli, yet lacking the emotional drama of the Crawshaw. St. John, too, although very near his counterpart in the Boston Museum and Vatican pietàs, is in a soberer, less tempestuous mood. The accessories are reduced to a minimum of ostentation. The marble tomb with Crivelli's characteristic fractures terminates in a simple moulding comparable to those in the Johnson and Monte Fiore examples. The fabric behind Christ is watered silk, not yet brocade; the color is duller, deeper, of a more russet tonality. In a word, the keynote of the picture in relation to the series is genuine sincerity and restraint.

As a climax to the career of Crivelli, the Panciatichi Pietà in the Museum of Fine Arts, is particularly satisfactory, for it reveals him in the plenitude of his powers, depicting one of his favorite themes, his love of accessories unfettered, yet still united to a purity of feeling which has not degenerated into the *preciosité* of the Vatican and Brera examples. This work is conspicuously signed in Crivelli's usual manner—OPUS CAROLI VENETI 1485—a fact which, coupled with the general arrangement, confirms the belief that it was intended for a separate panel and not as a section of a large altarpiece. The only fundamental difference in composition is the conception of Christ, full-length with His right foot foreshortened above the tomb. In all other essentials the painting has as its basis the Ascoli polyptych and the Giovanni Bellini. It is the most compact, the closest knit, the best fused of the Crivelli group. The drawing is bold and incisive, stylized and yet with a convincing sense of the planes forward and back. The design is completely satisfying—an instance of a symmetrical balance and

the interrelation of forms producing a harmony which is heightened by the patterns of tomb, hangings, and costume. The heavy brocade panel behind Christ is North Gothic, identical with the cope of St. Peter in the Brera triptych. The gold silk under-background, another elaborate pattern, appears with innumerable variations, as in the Crawshaw Pietà, the Polyptych of 1473, and the Triptych of 1482. The brocade over the tomb, more delicate in design and bearing a small coat of arms, recalls that under the feet of Christ and the Virgin in the Coronation of 1493. The tomb itself in its meticulous elegance surpasses even those of the Brera and Vatican paintings and is comparable in its ornamental relief with the architectural details of the Annunciation. The Squarcionesque fruit at the top is at its peak of perfection and realism—as full-blown as the garlands in the Madonna of the Candle. The color, chiefly red and gold, is of unprecedented richness, contrasting strangely with the cadaverous gray of the central figure.

The face of the Christ has been damaged and is the least successful part of the composition, yielding precedence in strength and characterization to both the Crawshaw and Vatican examples. His body, wrung more from metal than from flesh and blood, comes near in structure to the Johnson Pietà on the "Christ Appearing to Francis" in the Poldi-Pezzoli Museum. The Madonna, in profile, is represented as a grief-stricken old woman, intense and genuine, standing in her emotion midway between the reserve and violence of the Madonnas in the Fogg and Crawshaw panels. The St. John, with mouth agape and foreshortened head, is on the same model as his counterpart in the Crawshaw picture, but more forceful here and less emotionalized. His drapery (the only sweep of line in the three pictures) might have been studied from a work by Bartolommeo Vivarini. However, it is in the figure of the Magdalen that Crivelli has achieved his most poetic interpretation. In a gorgeous robe, embossed in the manner of his earlier compositions, she gazes raptly at the Master with an expression lacking all harshness and comparable in its un-

Important Greek Vases Acquired By Rochester Memorial Gallery

By ROBERT A. MACLEAN

In The Bulletin of the Memorial Art Gallery, Rochester

ROCHESTER.—The art of the Greek craftsman is best exemplified by the study of Greek vases. Through sculpture and architecture we may learn much both of the artistic appreciation and the art technique displayed by the Greek people; but for a wider knowledge of their mythology, their history and their religion, and for more intimate glimpses into their social, political and private life, we must turn to the vases, because they form the fullest and most continuous record which we possess of these various aspects of Greek life and thought.

The vases which are now on exhibition in the foyer and sculpture hall of the Rochester Memorial Gallery, original works of Greek craftsmen chiefly from the VIIIth and VIIth centuries before Christ, are therefore a welcome addition to the Gallery's rapidly accumulating material illustrative of the art of the ages.

It would be out of place here, even did space permit, to deal with all those technical problems associated with the production and the decoration of Greek vases. We shall limit ourselves, there-

fore, to a brief consideration of two topics only, the shapes and uses of Greek vases, and the different classes into which, on the basis of the time of their production, and the technique employed, they are usually placed.

A. Shapes and Uses
As the use for which a Greek vase is intended determines in a large measure its shape, these two topics form one subject rather than two. Apart from coarse undecorated wares, which will

not be considered here, Greek vases have in the main eight different uses, and owing to the many modifications in their form, a much larger number of shapes.

1. Vases dedicated to the Gods.

The plaques or "pinakes" found in temple sanctuaries furnish the best examples of this use.

2. Vases used on ceremonial and festive occasions.

Under this head can be included most of the Greek painted vases known to us. The important ones are these:

- (a) The "oinochoe" or jug used frequently in pouring a libation.
- (b) The "phiale," a flat bowl, borne on the palm of the hand.
- (c) The "amphora," a large vase with two handles, from which

(Continued on page 27)

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State of New York, County of New York.
Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor and business manager are:
Publisher, ART NEWS, Inc., 20 East 57th Street, N. Y. C.; Editor, Deoch Fulton, 20 East 57th Street; Managing Editor, none; Business Manager, Samuel W. Frankel, 20 East 57th Street, N. Y. C.

2. That the owners are: Art News, Inc., 20 East 57th Street, N. Y. C.; Samuel W. Frankel, 20 East 57th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the lists of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

SAMUEL W. FRANKEL,

Business Manager.

Sworn to and subscribed before me this 18th day of March, 1930.

ANITA F. CALHOUN,

Notary Public,

Westchester County.

My commission expires March 30, 1930.

(SEAL) Notary Public ctf. filed in N. Y. C.

GREEK VASES IN ROCHESTER

(Continued from page 26)

- smaller vessels are replenished.
- (d) The "krater" or mixing-bowl, a sort of modern punch-bowl.
- (e) The drinking-cup. The most familiar and at the same time the most delicate and graceful is the "kylix," a wide, shallow bowl, resting on a slender stem. Other cups are the "kotyle," a deep, two handled vessel without stem or foot, and the "kantharos," shaped like a champagne-glass, with high looped handles.
- (f) The "loutrophoros," a slender variety of "amphora," associated with marriage and funeral ceremonies.

3. Vases connected with the burial of the dead.

The white "lekythos," one of the most beautiful of all Attic vases, was connected almost exclusively with the cult of the tomb. Smaller "lekythoi," such as the two on exhibition in the Rochester Museum, were used for similar purposes. The "alabastron" in which was stored oil or precious ointment, was also placed in the tomb near the body of the dead.

4. Vases intended as prizes.

The "Panathenaic amphorae" given to the winners of races at the Panathenaic Festival, decorated with a full-length figure of the armed Athena between two columns.

5. Vases used as decorations.

This practice did not come into use in Attica, but was common in the case of Graeco-Italian wares of the IVth century.

6. Vases used for drawing water.

The vessel used chiefly for this purpose is the "hydria" or water-jug.

7. Vases for personal use.

The "aryballos" used for holding oils and unguents.

8. Vases used as toys.

The "pyxis," a toilet box with lid. The small "lekythos" before its use as a tomb offering, served much the same purpose as the aryballos.

8. Vases used as toys.

These were small vases of various shapes, often decorated with a child's figure, and appropriate accessories. The type most commonly found is an imitation in miniature of the "oinochoe."

B. Classes of Vases or Vase-Periods

1. Primitive Pottery. 3000-B.C.-900 B.C.

The pottery of this period is known variously as Aegean, Cretan or Minoan, Mycenaean, Sub-Mycenaean, Proto-geometric, etc.

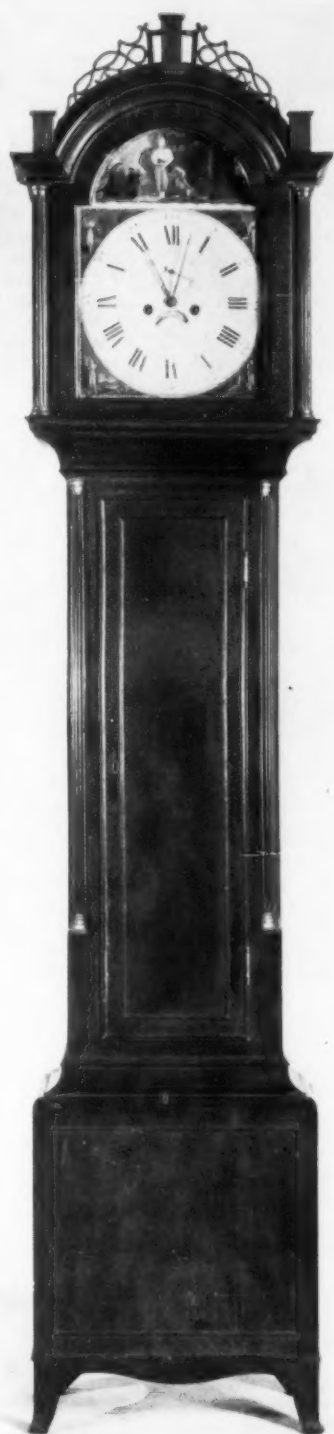
2. Geometric Vases—900 B.C.-700 B.C.—known also as "Dipylon," as many examples of this type were found near the "Dipylon" Gate in Athens.

3. Proto-Corinthian and Corinthian Vases—700 B.C.-600 B.C.

4. Black-figured Vases—600 B.C.-520 B.C. The Black-figure style was first brought into prominence not at Athens, but at Corinth.

5. Red-figured Vases—520 B.C.-400 B.C. To this period also belong the white "lekythoi" referred to above.

6. Graeco-Italian Vases—400 B.C.-31 B.C. At the beginning of this period are found Italian red-figure vases,—the latest Attic painted pottery, although the Attic spirit still survived in Lucanian and Campanian ware.



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In the Morris Berry collection to be sold at the American-Anderson Galleries on April 25th and 26th.

CLEVELAND

Contemporary prints were recently placed on view in Gallery IX of the Cleveland Museum of Art and many interesting works by well known artists were included. George Bellows contributed "Billy Sunday" and "Benediction in Georgia," Peggy Bacon an amusing group and Mabel Dwight, John Sloan and Pop Hart some delightful and characteristic examples. The exhibition was assembled by the American Federation of Arts at the request of the Victoria and Albert Museum.

Other recent print shows in Cleveland include works of Walt Scott at Lindner's and contemporary etchings, including prints by C. R. W. Nevins and A. Karoly, at Sterling and Welch's.

Fifty-nine Japanese prints were included in the bequest of the late E. L. Whittemore to the Cleveland Museum. The prints had been exhibited there on loan for some time.

Exhibitions of interest in the galleries include pastel landscapes by Carl Anderson at the Gage Galleries; paintings by Emery Gellert at Potter-Bentley's; Irish paintings by Grace V. Kelly at the Eastman and Bolton Galleries; European artists, including Ridgway Knight, George Bogert, A. De Andreis, E. Cabane, A. Chabanian, Kagborg and others, at Guenther's; work by Jose Clement Orozco at Kerner and Wood's; work by the students of the Cleveland School of Art in the exhibition corridor of the Union Trust Building; and original drawings for illustrations by famous illustrators, at the Cleveland School of Art.

The Kokoon Club recently moved into its new home at 2109 East 40th Street, just south of Carnegie Avenue. It is much more pretentious than the old quarters at 2121 East 21st Street, already razed to make way for the extension of Carnegie Avenue.

OMAHA

Among recent acquisitions to the Omaha Art Institute are the following: a group of watercolors by Frederick Knight, given by Miss Jessie Millard; a French XVth century illuminated manuscript, given by Mrs. William F. Baxter; a group of Indian paintings by Abel Sanchez, gift of Mrs. Gilbert M. Hitchcock; a landscape by Jean Corot and one by George Inness, in the Mrs. Arthur C. Smith bequest; and the Indian collection of Mr. and Mrs. Matthew A. Hall.

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WASHINGTON

An exhibition of etchings by A. C. Webb opened on March 24th in the Smithsonian Building and will continue until April 20th.

An exhibition of paintings by Hildgarde Hamilton was held at the Carlton Hotel, under the auspices of the Art Promoters' Club, from March 22nd to 29th. Most of the landscapes shown were painted during an extended trip through Europe last year in the course of which Mrs. Ryland and her husband spent considerable time in the South of France, at Aix, on the Italian lakes, in Czechoslovakia and adjacent regions. Seventy of the paintings which the artist brought home with her from these travels have already passed into private ownership.

The Phillips Memorial Gallery recently opened two interesting showings. The works shown in the main gallery include all the finest masterpieces in the Gallery's collection. The Egyptian head, the El Greco, Chardin, Constable and the fine Daumier are listed in the catalogue as "sources of modern art." The Corots, the Manet, the beautiful Renoir, the Puvion de Chavannes decorations and the two fine Cezannes represent the high points of XIXth century creative effort. Although these works have often been displayed before never have so many been seen at the same time, in the same room. In the lower gallery are the originals of the Augustus Vincent Tack murals, to be installed in the gallery after it has been completely redecorated and barrel vaulted.

In the little gallery the group of lyrical painters shown in March was followed by an exhibition of Harold Weston. Marjorie Phillips will be exhibitor during the month of May.

A recent exhibition at the Corcoran Gallery of Art was that of works of sculpture by the Italian artist, Fausta Vittoria Mengarini of Rome. Three silver figures, a figure in plaster modeled for a baptismal font, two bronze medallions and nine bronze portrait busts made up the exhibition.

Augustus Vincent Tack has been commissioned to paint a series of decorative panels for the reception room of the Phillips Memorial Gallery. This room, which has been planned but not yet remodeled, is to have a barrel-vaulted ceiling, the vault broken on each side with walls to give space for five decorative panels by Mr. Tack. Large lunettes will be placed at either end. Tack's studies for the decorations, one-third in size, are now displayed in the large lower room at the Phillips Memorial Gallery, after having been previously shown in New York.

Recent showings at the Arts Club included paintings by Eugen Weisz, and watercolors by Frances Hungerford Combs. Among the works by Caroline Van H. Bean, recently shown at the Yorke Gallery, were portraits in oil, interiors and garden pictures as well as portrait drawings. The League of American Pen Women has sponsored a series of exhibitions by individual artists this season. For a fortnight paintings by Mrs. Walter Miles of this city were on view, followed by paintings by Grace M. Ruckman.

On April 6th the Corcoran Gallery of Art opened an exhibition of "The Geneva Drawings," sketches and portraits made during the eighth, ninth and tenth assemblies of the League of Nations and others recently executed in Florence by Violet Oakley. The showing will remain on view until Sunday, April 27th. The portfolio of reproductions of Miss Oakley's mural paintings in the state capitol of Pennsylvania, entitled "The Holy Experiment" and "The Opening of the Book of the Law," are also included in the showing.

INDIANAPOLIS

Special exhibitions for April at the John Herron Art Institute are as follows: paintings, "Airplane Impressions" by Ilah Marian Kibbey, a group of modern paintings and prints, proofs of illustrations by Rockwell Kent, Fifty Prints of the Year, and replicas of Greek and Roman bronzes.

The annual watercolor showing, held in March at the Institute, was unusually large, filling two of the largest galleries on the second floor and comprising 164 pictures in all, 102 of which were in the American section. Among the best known of the foreign artists shown were Lucien Simon, Paul Signac, Raoul Dufy, Marc Chagall, Georg Grosz, Frank Brangwyn and Karl Schmidt-Rottluff.

CINCINNATI

On March 31st the Closson Galleries opened their semi-annual exhibition of prints from the Albert Roullier Art Galleries of Chicago. A wide range of both old and modern work was shown, most of the prints having been recently acquired abroad. Among the old masters, Schongauer, Durer and Rembrandt were represented and among the moderns Zorn, Meryon, Whistler, Haden, Bone, McBey, Cameron and others.

A complete set of Albrecht Durer's "Apocalypse" series, dating from 1511, was included. Meryon's art was shown in "St. Etienne du Mont" and Tour-eille de la Tixeranderie; Zorn's in "Circles in the Water," "Swedish Madonna" and "Skerri Kulla"; Cameron's in "Hell's Hole" and "Baths of Caracalla"; Bone's "Night, Piccadilly Circus" and "Tagore"; and McBey's in "Zuyder Zee."

On March 18th the Traxel Galleries opened their new print room with a showing of the work of five American etchers—Anton Schultz, Alfred Hutty, Ernest Roth, Childe Hassam and Philip Kappel. A few Currier & Ives prints were included.

At the Public Library was recently shown a collection of about thirty re-

CHICAGO

The penetration of a new and unknown country by George Rogers Clark, the hero of the campaign to conquer the northwest for the American Union, will be fittingly commemorated by a permanent memorial to be erected at Vincennes, Indiana. A commission has been established by a resolution of Congress to erect this memorial to the memory of Clark and his associates in the war of the American Revolution. The commission, some time ago, sent out a request to architects to enter a competition for designs for this monument, open to all qualified architects who are citizens of the United States.

William E. Parsons, of 80 East Jackson Boulevard, Chicago, was chosen to receive the competitive designs. These designs have now been assembled and will be shown in Burnham Library, Art

productions of XVIth century miniatures by masters of the period. Among the works included was a XVIth century portrait of a princess by an unknown master, Sir William Ross's miniature of Queen Victoria as a child, Henry Bone's of King George III and Petitot's of Frederick the Great as a child and Isabey's Queen Katharina Pawlowna.

Institute, until about the middle of April. The prize design, consisting of a building containing a museum, is the work of Frederick Charles Hiron of New York. The building will be erected by the United States Government.

At the Galleries of Carson Pirie Scott and Company from March 15th to April 5th will be shown two exhibitions, paintings by Pauline Palmer and etchings by Whistler and Zorn. Among the forty paintings by Pauline Palmer are portraits, figure subjects, still lifes and landscapes.

PROVIDENCE

In honor of the centenary of Greek independence now being widely celebrated, the lace and embroidery room on the lower floor of the Museum of the Rhode Island School of Design has been entirely rehung with Greek embroideries of the XVIth, XVIIth and XIXth centuries.

The exhibitions of Gothic tapestries and modern French art at the School of Design closed on March 31st. During April the galleries in the old museum building will be hung with contemporary Canadian paintings and with photographs of architectural sculpture by Lee Lawrie.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

American Art Association, Anderson Galleries, Inc., 50 East 57th St.—Exhibition of paintings by Sarah E. Hanley, to April 19th. Paintings, watercolors and drawings by Mary T. Robinson, recent photographs by Dr. Arnold Genthe and paintings by Mrs. Charles R. Hook, to April 20th.

"An American Place," 509 Madison Ave.—Exhibition of twenty-seven new paintings by Arthur G. Dove, to April 22nd.

Arden Gallery, 460 Park Ave.—Seventh annual exhibition of the New York chapter of the American Society of Landscape Architects, garden sculpture, garden furniture, animal pottery by Wharton Escherick, carved furniture by Carol French, rugs and ceramics by Varnum Poor, through the spring.

Art Center, 65 East 56th St.—Paintings by the New York Society of Women Painters, by Willard and Amy Ortlip, and by the Islanders Group, to April 12th. Paintings by Marion Gray Traver and by Giles Franklyn, and textile designs shown by the Art Alliance of America, April 14th to 26th. Paintings by Frances E. O'Brien, April 12th to 26th. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

Allied Artists of America, Fine Arts Galleries, 215 West 57th St.—Seventh Annual Exhibition of the Allied Artists of America, April 12th to May 4th.

Habeck Art Galleries, 5 East 57th St.—Exhibition of paintings by Nathan Hoffman, to April 12th. Watercolors by Captain Vivian Guy, April 16th to May 3rd.

Balzac Galleries, 102 East 57th St.—Exhibition of drawings and watercolors by Constantin Guys, to April 12th. Exhibition of paintings by Jean Dufy, April 15th to May 5th.

Barblizon Branch Gallery of the Art Center, 140 East 63rd St.—Exhibition of work by pupils of the Educational Alliance Art School, to April 22nd.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Exhibition of work from the School of Architecture of the Vienna Academy of Fine Arts, opening April 21st. Metcalfe collection of oriental rugs, to May 1st.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Exhibition of paintings by Rouault, to May 3rd.

Burchard Galleries, 15 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Decorative paintings, through April.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of the Quaritch Wales collection of Khmer sculpture.

Chambrun Galleries, 556 Madison Ave.—Exhibition of modern French paintings, to May 10th.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings, through April.

De Hauke Galleries, 3 East 51st St.—Exhibition of cubism from 1910 to 1913, from important European collections, to April 30th.

Delphic Studios, 9 East 57th St.—Exhibition of recent paintings by Carlos Merida, through April. Recent paintings by Maurice Becker, to April 14th. A group of Boston painters and portraits by Martha Crocker, April 14th to 30th.

Demotte, Inc., 9 East 78th St.—Exhibition of seventeen Virgins, synthesizing art in France from the XIIIth to the XVIIIth century, to April 28th.

Downtown Gallery, 113 West 13th St.—Paintings, sculptures and prints by leading contemporary American artists, through April. Exhibition of paintings and drawings by Ben Shahn to April 27th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Nura and watercolors by Herman Trunk, to April 30th.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Albert André, to April 26th.

Ehrlich Galleries, 36 East 57th St.—Exhibition of a collection of early American miniatures by Copley, Malbone, Sully, etc., to April 20th.

Ferargil Galleries, 37 East 57th St.—Paintings by Lauren Ford and etchings by Will Dyson, to April 12th. Little American masterpieces and etchings by A. L. Groll, April 14th to 26th. Spring exhibition of garden sculpture.

The Fifteen Gallery, 37 West 57th St.—Oils and watercolors by Donald Olyphant, to April 12th. Paintings by Hanns T. Scheidacker, to April 19th. Oils and watercolors by Herman F. Nagel, April 14th to 26th.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibition of sculpture for house, garden and grounds, through April. Bronze model of "American Tower" and other works by Anna Coleman Ladd and landscape architecture by Ferruccio Vitale and Alfred Geiffert, Jr., to April 12th. Sculpture by Gertrude Lathrop, paintings by I. Pullis Lathrop and illustrations by Dorothy Lathrop on the second floor and on the third floor, paintings by Rachel Hartley, M. Ion Hawthorne, Gladys Brannigan, L. Scott Bower and Alice Judson, April 14th to 28th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Nora Benjamin, Caroline Durieux, Susan Frazier and M. Lois Murphy.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of American paintings.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Jessie Arms Botke and sculpture by Gaetano Cecere, to April 12th. Sculpture by Bessie Potter Vonnob, to April 12th. Drawings by Helen Wills, April 15th through 26th. Work of students of the Grand Central School of Art, April 15th to 19th.

Hackett Galleries, 9 East 57th St.—Exhibition of paintings by Emil Lahnor, to April 12th. Paintings by Dietz Edzard, April 14th to 26th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of lithographs by Currier and Ives and etchings and drawings by Augustus John, through April. Engravings and woodcuts by Durer, to April 15th.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Exhibition of etchings and lithographs by Arthur B. Davies, through April.

Keppel Galleries, 16 East 57th St.—Exhibition of portrait engravings, through April 15th. Etchings and dry points by Cadwalader Washburn, April 15th to May 5th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleeman-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of etchings, lithographs and drawings by Albert Sterner, through April.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Exhibition of paintings by Derain, to April 12th. Exhibition of pastoral and landscape etchings and engravings, to May 2nd.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by John Sloan, to April 26th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Special exhibition of hand wrought jewelry by Edward E. Oakes, to April 15th. Hand wrought silver.

Macbeth Gallery, 15 East 57th St.—Landscapes by Harry Leith-Ross, to April 14th. Russia in watercolors, by Eliot O'Hara, April 15th to 28th.

Macy Galleries, 6th Floor, East Building.—Exhibition of works by Foujita and other moderns.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Greek embroideries, through April 13th. Prints (selected masterpieces) and prints by Winslow Homer continued.

Milch Galleries, 108 West 57th St.—Memorial exhibition of oils and watercolors by Sigurd Skou, and sculpture by Emmanuel Andrew Cavacos, to April 12th. Watercolors by John Whorf, April 14th to 26th.

Montross Gallery, 785 Fifth Avenue.—Exhibition of paintings by Agnes Potter van Ryn, April 21st to May 3rd.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Paintings by Hanna Philippovich, to April 21st.

Museum of French Art, 22 East 60th St.—Tenth official loan exhibition, illustrating the relations of the Marquis de Lafayette with this country, to May 2nd.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of early Burchfields and paintings by painters under thirty-five, April 12th to 23rd.

National Academy of Design, 215 West 57th St.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.—Third annual exhibition by Junior Artist members of the Club. Members Annual Exhibition of small paintings, April 16th through the summer.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of portrait paintings and drawings by Glenn Means, to April 19th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of recent work of Hilaire Hiller, to April 19th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, through April. Room 321. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and de Cordova, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Opportunity Gallery, The Art Center, 65 East 56th St.—Retrospective exhibition selected with the assistance of Mr. George S. Hellman from the works of exhibitors of the season, to April 14th. Auction April 14th. Seventh exhibition, selected by William Zorach, April 16th to May 15th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Exhibition of sculpture by Karl Skoog, to April 15th.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by old masters and modern French and American artists.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of contemporary American art, through April.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen, through April.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Arthur Spaeth, Hotel Commodore, Suite 728.—Exhibition of early manuscripts, printed books and miniatures.

Marie Sterner Galleries, 11 East 57th St.—Exhibition of paintings and watercolors by Gallibert, April 12th to 25th.

Union League Club, 3 East 39th St.—Exhibition of selected paintings and sculpture by American Women Artists, under the auspices of the National Association of Women Painters and Sculptors, April 10th to 14th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of African sculptures, to April 12th. Exhibition of paintings by Matisse, Picasso, Derain, Dufy and Segonzac, opening April 14th to continue through the summer.

Van Diemen Galleries, 21 East 57th St.—Exhibition of "The Madonna of Ypres," by Jan Van Eyck to April 15th. Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of needlework and Queen Anne walnut furniture.

Weyhe Gallery, 794 Lexington Ave.—Drawings and lithographs by Adolf Dehn and sculpture by John Flannagan, to April 26th.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings and watercolors by Walter Gay to April 19th.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Architectural and floral paintings of the XVIIIth and XVIIIth centuries, to April 19th.

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HARTFORD

An interesting collection of oil paintings and sculpture was assembled for exhibition in three galleries of the Morgan Memorial by the Connecticut Academy of Fine Arts for the twentieth consecutive season and continued to April 7th, according to *The Christian Science Monitor*.

This show is always eagerly watched for, as numbered among its members are a great many accomplished painters. Much growth of interest was evidenced by the long list of names in the catalogue from various sections of the country. From over 450 pictures submitted for approval, but 170 paintings and 17 pieces of sculpture were accepted by the jury of selection.

Landscapes, marines, still life, portraits and figure studies of an unusual number were represented. These vary in form and treatment from the academic to the ultramodern. Taken as a whole, this represents the largest and most interesting show given by the Academy.

"Morning, Eastport, Maine," by Anthony Thieme, was awarded the Athenaeum prize of \$200 for the best picture or other work of art shown without limitation. It is a waterfront scene with boats at anchor, well handled and full of atmosphere. The Charles Noel Flagg Prize of \$100 for the best work of art completed within the last two years, was given to "Still Life," by J. M. Gionfriddo. The Margaret Cooper Prize of \$100 for the best picture by a Connecticut artist was won by Albertus E. Jones for his portrait study, "Edward C. Roberts." The Gedney Bunce Prize of \$50 for the best landscape or marine shown was captured by James Goodwin McManus for his "Rock-Ribbed New England," a landscape true to the feeling of the Connecticut countryside in its rugged beauty.

The Alice Collins Dunham Prize of \$25 was won by Dorothy B. Jones for the best portrait by a member of the Academy. This portrait, named "Nathaniel," is of an old man, seated in a chair out on a porch, and is painted in a very modern style. A special prize of \$100 for the best design for a permanent seal for the Metropolitan District was awarded to Frederick O. Klakring, president of the League of Arts Students.

The following paintings won honorable mention: "Aya and Tomi," by C. Batchelder Nisbet, New York City; "Phlox," by Frances H. Storrs, Hartford; "The February Ice Storm," by Cornelia C. Vetter, Hartford; "Over the Hill," by Grace C. Vibberts, New

Britain, Connecticut; "Power," by Lars Thorsen, Noank, Connecticut.

The outstanding work of sculpture was "Spring of Love," by Karl F. Skoog, designed for a fountain. Conspicuous among the portraits was "Myself" by Leopold Seyffert of Chicago, Illinois, in which he renders a good account of his work.

BOSTON

An exhibition of old English, Irish and Scotch silver and old Sheffield plate, by James Robinson of New York and London, was opened in the galleries of Doll and Richards on April 9th and will be on view through April 18th.

The Harvard Society for Contemporary Art, Inc., announces that its next exhibition will be a retrospective showing of contemporary German painting and sculpture, including pictures by Beckman, Feininger, Gross, Heckel, Klee, Kokoschka, Nolde and Schmidt-Rottluff and sculpture by Belling, Di Fiori, Kolbe, Lehmbruck and Sintenis. A large number of paintings come from the collection of Dr. Valentiner at Detroit and the "Torso of a Woman" is lent by the Hillyer Art Gallery of Smith College. The show is made possible largely through the courtesy and generosity of collectors.

MONTREAL

Marked interest is being shown in the paintings by Ernest Lawson, N. A., now on exhibition at the Art Association of Montreal. A Canadian by birth, Lawson has followed his profession in the United States, and this is the first occasion given citizens of Montreal to view a group of his representative works. The paintings, which number just over twenty, well repay inspection, successive visits revealing subtleties of tone not immediately apparent in what seems at first glance haphazard brushwork. The handling of pigment is bold and a sense of solidity of structure is evident throughout, the impression of bulk being convincingly suggested in the mountain scenes.

This exhibition was held in Toronto before coming here and the picture entitled "Road to the Mountains," was purchased by the Toronto Art Gallery.

SEATTLE

Japanese art makes up the current exhibition at the Art Institute of Seattle, the first of a series of four showings which have been planned on the art of the Orient. All of the material for the Japanese exhibition has been collected in Seattle, two-thirds of it from the Japanese colony. The largest percentage of these pieces belong to Mr. Horiuchi's collection, while Mr. B. Shimada and R. E. Fuller come next according to the number of objects which they have loaned to the museum's showing.

A special feature of the exhibition is a full-sized four and one-half mat Japanese tea house erected especially for this occasion. In addition there are two very fine sets of dolls, one for the Boys' Festival (May 5th) and the other for the Girls' Doll Festival (March 3rd). All of the pieces on display have been carefully catalogued and expertized.

ST. LOUIS

In Gallery 16 of the City Art Museum were recently placed on view a group of modernistic and conservative paintings by English and German artists. Here Max Slevogt's "Horseman" and Wolf Roerich's "Nobel Steel Works" are strikingly contrasted with the work of such artists as Max Beckmann, whose conception of form is in no way influenced by the modern movement. The symbolic "Night's Candles Are Burnt Out" by John Keating is, again, in its meticulous and detailed craftsmanship, in contrast to William Roberts' "Bank Holiday in the Park," where the ends of satire are served by figural distortion.

A committee has been formed to arrange the city's first no-jury exhibition to be held here about the middle of May. Artists of St. Louis and the immediate vicinity will thus soon have an opportunity to show their works, whether they are well known or merely ambitious amateurs. By calling upon Mrs. Evans and putting their names and addresses in the exhibitor's book they gain the right to send in their work.

Recent exhibitions in the galleries included works of Fred and Mildred Carpenter and black-and-whites by St. Louis artists at the Artists' Guild and futuristic paintings and reproductions of some fine oils, watercolors and drawings by leaders of modern French art at Kocian's.

Freedlander Urges Restoration Of State Fine Arts Commission

The Fine Arts Federation of New York, comprising sixteen societies, is in favor of the passage of the bills before the New York State Legislature for the restoration of the State Fine Arts Commission and for the revival of the post of State Architect. Joseph H. Freedlander, president of the federation, declared this week, according to the *New York Times*. Mr. Freedlander is an architect with offices at 681 Fifth Avenue.

"By the abolition of the Fine Arts Commission three years ago, the people of New York State have taken a decided step backward in artistic matters," he stated, "and have done away with that measure of protection which is so essential at the present and in the future to encourage buildings of a decorative and useful character in our community."

Before its abolishment, the State Commission was composed of six members serving without compensation, he explained. It consisted of an architect, a painter, a sculptor, a landscape architect, an engineer and a layman.

"New York is fast becoming the artistic centre of the world in every line of endeavor and it is vital that we have control over the designs of our public buildings, monuments and other works of art in the State. It is much better to prevent the erection of an unsightly edifice than to criticize and condemn it after it is too late," he said.

"We have a splendid example of the value of such a commission in New York City in the Municipal Arts Commission, which has now been functioning for some twenty-five or thirty years. There is not only the element of artistic education of the public in the control of building design, but there is a very practical element of stimulus to business.

"The re-establishment of the independent post of State Architect is in the opinion of the federation fully as important as that of the commission," he said. "The amendment of 1925 allowing the Legislature to reduce the number of civil departments by con-

solidation merged the offices of State Engineer and State Architect with the Department of Public Works, and the State Architect is now a division chief under the Director of Public Works."

Mr. Freedlander stated that both in Federal and State organizations the Fine Arts should become a government department and with it should be combined the Department of Education similar to the French system under a Cabinet officer with the title of "Minister of Public Education and Fine Arts."

"Governor Roosevelt favors the revival of the commission and if the bill is passed by the Legislature he will undoubtedly sign it," he stated. "The Governor sent to the Legislature a special message last year urging the enactment of the bill with the understanding that the body should have advisory powers rather than mandatory. There will certainly be no difficulty in finding men of the highest standing and ability to serve on the commission and to devote their time to the work without compensation."

Mr. Freedlander is the architect of the new Museum of the City of New York, now nearing completion at 104th Street and Fifth Avenue, as well as the Perry Memorial, the new White Plains court house and the library for Andrew Carnegie. He is a graduate of the Massachusetts Institute of Technology and the Ecole des Beaux Arts.

TOLEDO

The Twelfth Annual Exhibition of the Work of Toledo Artists, which opened at the Toledo Museum of Art on April 5th, will close on the 27th. Various art societies of Toledo, the Tile Club, the Athena Society, the Artkan and the Art League, together with individual non-members of these societies, are co-operating in this presentation of the work of local artists. The display includes oil paintings, watercolors, pastels, drawings, prints, sculpture and pottery, all the work having been executed within the past year.

This exhibition, which has been an annual event since 1918, has grown to be an important civic affair. Two jurors from out of town judged all the work presented and certificates of merit were issued for the three best works in each of the mediums included.

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